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MUSICAL OUTLOOK DEPENDS LARGELY ON MILITARY DRAFT

FUTURE OF ORCHESTRAS AND CHORUSES

Will Be Determined By Efforts of Conscription—Passage of Alien Bill May Mean Total Disruption of Many Musical Organizations—Operatic Society of Philadelphia Crippled By Nation's Call for Soldiers

A UNIQUE situation confronts music in this country because of the draft. While reports pour in telling of the threatened disruption of musical organizations, preparations are being made in a number of cities for an unusually active musical season. The situation hinges on the progress of conscription. If the artists, American and alien, are available, the musical season will doubtless be remarkably prosperous.

If the pending Chamberlain Bill is passed and artists of all nationalities are called to the front, and musicians up to a more advanced age are summoned, then the situation will become complex.

Philadelphia and Los Angeles report the loss of many musicians. Teachers and choral societies are especially affected.

The New York situation is as yet uncertain because of the slow progress of drafting.

Richard Keys Biggs, organist, of Brooklyn, has enlisted in the First Base Hospital of the Naval Reserve.

Cripples Philadelphia Opera

PHILADELPHIA, Aug. 6.—Wassili Leps, conductor of the Philadelphia Operatic Society, has lost about thirty men from his large chorus of that society and with the selective draft expects to lose another thirty. As the chorus numbers about eighty women and seventy men, this will of course cripple the work to such an extent that operas may have to be chosen which require women's voices only.

Ralph Kinder, one of the most prominent organists and composers and director of the Norristown Choral, believes that there is no way of definitely telling how the draft will affect music. "From present appearances," added Mr. Kinder, "I am inclined to take an optimistic view of conditions. For the first time in my experience, teaching continued until a week ago, and from these indications I see no reason why a satisfactory teaching season should not be before us.

"I think that the general anxiety caused by the draft and the existing conditions will affect the musical atmosphere to a degree, but I also believe that music, like religion, is essential to the welfare of the people and that a season is ahead of us that will bring gratitude and satisfaction to all."

Arthur Judson, manager of the Philadelphia Orchestra, does not contemplate any serious consequences upon that organization.

"There were fifteen men subject to conscription in the orchestra," declared Mr. Judson, "and of course all of their numbers were drawn in the various hundreds of the draft. We cannot, of course, prophesy in advance whether any of them will be taken or not, but it looks to us at the present moment as if not more than one or two at the most will be refused exemption. As far as matters stand now, the coming season of the Orchestra Association will not be affected in the slightest."

"The advance subscription to the concerts is greater than any year heretofore, and the prospects for other mu-



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SASCHA JACOBINOFF
Brilliant Young Russian Violinist, Who, in His First American Season, Filled a Long List of Concert and Recital Engagements With Continuous and Conspicuous Success. (See Page 2)

sical entertainments are excellent. We have no means of checking up at the present time the effect of the conscription upon the chorus. We cannot arrive at any decision on that until the chorus is assembled in the early fall and we find out the actual condition of things. We do not anticipate that we will have any trouble on this score.

"It seems to me," continued Mr. Judson, "that in this period of strain which the country is going through, and which is bound to increase as the war goes on, especially if it be a long war, the public will turn more and more to those things which will offer relief. It may be that the theaters for the first six months or year will get a great patronage from the public, and I believe that eventually the public will turn to serious forms of music for relief from the strain of the war. All organizations may pass through very troublous times, but I do not believe that

those organizations which are founded upon public need and are not purely luxuries will have any great difficulty in weathering this storm."

W. Palmer Hoxie, vocal authority and author on musical subjects, said in summarizing the present condition:

"I do not believe that schools, colleges, conservatories and teachers should suffer from this changing order of things. The study of music should act as an offset to the depressing nature of war news and inspire many who have been contented to regard music as a luxury to be enjoyed, to take an active interest in some branch of our musical work."

May Hurt Choral Work

Anne McDonough, director of the Choral Union and Public Sight Singing

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HUGE MEMBERSHIP INCREASE REPORTED AT ORGANISTS' MEET

Springfield Convention of National Association Hears Gratifying Account of Year's Work Given by President Brook—More Than Two Hundred Organists Attend Sessions—Intense Humidity Drives Delegates to Basement Where "Shirt-Sleeve" Convention Is Held—Brilliant Programs and Interesting Papers Presented—Portland, Me., Chosen to Entertain Next Year's Gathering

SPRINGFIELD, MASS., Aug. 5.—The tenth annual convention of the National Association of Organists was assembled at Springfield from July 29 to Aug. 3, for what proved to be the largest and most enthusiastic gathering this organization has yet recorded. The formal conference sessions were opened on Tuesday morning by President Arthur Scott Brook of New York City, who briefly surveyed the growth of the association, especially in its individual State organizations, during the past year. That enrollment in the association is tremendously increased since the convention in 1916 was the gratifying report which President Brook presented the delegates.

The entire convention was tinged with sadness over the untimely death of Henry G. Chapin of Springfield, Mass., a music patron of distinction, who was killed in an automobile accident recently. Memorial services were held for Mr. Chapin and resolutions deplored his death were read before the convention.

More than two hundred organists gathered in Springfield, coming from all over the East and from as far West as Chicago. Mayor Frank E. Stacy of Springfield welcomed the organists on Tuesday and expressed the hope that the convention would come to this city in 1918. The Springfield Board of Trade, represented by Charles W. Winslow of the convention bureau, offered all the city possesses in hospitality to the delegates.

The sessions were largely given over, both afternoon and evening, to papers on organ questions prepared by experts on such matters, and were attended by highly interested audiences. On Tuesday afternoon Frank Stewart Adams, organist of the First Parish Unitarian Church of Cambridge, Mass., gave a highly technical talk on "Knowledge of the Orchestra as a Valuable Aid to Church and Concert Organists."

"Practical Organ Matters," a subject of intense, everyday interest to the convention, was the subject taken Wednesday morning by Reginald McAll, organist of the Church of the Covenant, New York City. The unparalleled heat which marked the entire week in no way damped the ardor of the artists, who in shirt sleeves and armed with fans, retired to the basement of the municipal building, where the sessions were conducted, and carried out the entire program in comparative coolness.

Portland Chosen for 1918

Frederick Schieder, F. A. G. O., organist of the Collegiate Church of St. Nicholas, New York City, was the speaker at the Thursday meetings, morning and afternoon, and devoted his entire time to a discussion of "Harmony and

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Classes, expresses her belief that the war draft will have a decided effect upon the male choirs of the choral societies.

"Just at the close of our season," continued Miss McDonough, "sixteen of the members of the Choral Union had volunteered and I have no doubt that many more have since enlisted. In the course of my community music work at the Philadelphia Navy Yard Y. M. C. A. during the month of July I found many members of various choral organizations in Philadelphia as well as from other cities among the sailors and marines. Our chorus work must go on, nevertheless, and we hope to revive in the older men, who are doing home service, an interest in choral music. The community sings now being conducted in the public parks are an important step in this direction and with the organization of the Community Chorus in the autumn will greatly strengthen the interest in all choral singing."

Frank Gittelson, violinist, is training himself as a wireless operator.

Registration must have had some comic sides that did not get into print. When Hans Kindler, the 'cellist, whose income probably mounts into five figures, mentioned his profession to the registration officers and told them he played the 'cello, they asked him to spell it. They could understand playing the 'cello for fun, but not as a means of living.

Los Angeles Clubs Lose Many

LOS ANGELES, Aug. 1.—About 5000 men are to be taken by conscription from Los Angeles and the musicians are furnishing a large proportion.

The body that is hit hardest is the Orpheus Club, a chorus of seventy young men. Out of this chorus about fifty were registered, and of these it is probable that perhaps half may be called by the draft. This chorus is the hardest hit, as all the other musical bodies in the city are of an average older age. The choirs will also suffer.

The Ellis Club of 100 men will suffer less in proportion than the Orpheus, as its members are generally older.

Two leading young organists have enlisted in the Naval Base Hospital Corps—Clyde Collison and Newell Parker—the latter organist of the First M. E. Church, where Carl Bronson has a chorus choir which registered fourteen and will lose six or seven.

The young violinists are well represented in the list of draft numbers, including Emil Seidel and Rudolph Kopp of the Brahms Quintet, Jaime Overton and John Koslowski, but Kopp is an Austrian, and Overton is married, which may release them. Will Garroway, a prominent pianist, has enlisted as a musician and will change his technique from piano to bugle.

George Schoenfeld, pianist and harpsichordist, son of Henry Schoenfeld, director, drew a low number.

Edwin Schallert, music critic of the *Times* for several years, enlisted before the numbers were drawn and is expecting to go into service soon.

The Musicians' Protective Union reports that several of its members are among those called, including John Mulieri, Jack Spencer and Emil Meine, brother of Bernard Meine, director of the Mason Opera House orchestra.

The director of Trinity Auditorium choir, Thomas Taylor Drill, reports that five of his boys have been called and two of them have left for service by enlistment. The other large choirs will have about the same number of losses.

So far the Symphony Orchestra does not report any heavy draft on its forces, other than those mentioned above who are members.

Affects San José Teachers

SAN JOSÉ, CAL., Aug. 1.—From the present outlook it appears as if the private music teachers would be the ones who will feel the effect of the draft most keenly, as many of their students have been drafted. One teacher interviewed expects to lose one-third of his students. To what degree the conservatories will be affected cannot be determined until the opening of the new term.

Of the musicians called to the colors the most prominent is Raymond Masher, of the music department of the State Normal College. Victor Doux Ehle, head of Ehle's School of Music, was drafted, but is practically certain of exemption on account of a dependent wife and child. Raymond Bemis, violin in-

structor at the Ehle School, has joined the navy musicians.

Gerald Mysch, oboe player in the orchestra at Agnew's State Hospital, has enlisted in the Seventh Regiment of the National Guard in New York City. Local orchestras will suffer by his absence, as Mr. Mysch was acknowledged to be the best oboist in the county. Other Agnew's musicians who are serving their country are Mr. Underwood, cornetist, now a band master in the Naval Reserve Corps, and Dennis Day, viola player, who has applied for admission to the Reserve Officers' Training School. While these musicians are in the employ of the State Hospital for the Insane at Agnew's, their services are in great demand in this city whenever an orchestra is formed.

DULUTH NOT AFFECTED

Results of Draft Not Apparent in Musical Circles

DULUTH, MINN., Aug. 1.—The effect of the draft upon music in this locality is as yet very little. In the Conservatory, where a student has dropped out, the places have largely been filled. There seems to be a tendency to stay at home and put time in study, this summer, instead of the usual flitting, and July, generally a small month, has shown a good registration.

The orchestra, so far, is practically unchanged; these musicians being mostly beyond the age of the men called by the first draft. Should any men be called from the Apollo Club, there would be no difficulty in filling their places; and an oratorio is now in preparation to be given about Christmas time. The membership in the Matinée Musicale is holding its own, and the All-Star Musical Course has had an unprecedented advance sale of season tickets. B. S. R.

Lieut. Santelmann's Son Qualifies for the Army

WASHINGTON, D. C., Aug. 4—Rudolph William Santelmann, the son of Lieutenant Santelmann, the widely-known leader of the United States Marine Band, was one of those chosen in the selective draft in Washington. He passed a perfect physical examination, and is now qualified for service in the national army.

SAN FRANCISCO TO OPEN SEASON OCT. 12

Membership Increase of Musical Association Promises Banner Year

Bureau of Musical America,
1101 Pine Street,
San Francisco, July 28, 1917

The board of governors of the Musical Association of San Francisco, through its president, William Sproule, to-day makes the following statement to *MUSICAL AMERICA*:

The San Francisco Symphony Orchestra, which is maintained by the Musical Association of San Francisco, will open its seventh season at the Cort Theater on Friday afternoon, Oct. 12, when the first symphony concert of the season will be given.

The steadfastness of the membership, combined with the admirable enthusiasm of the Woman's Auxiliary, enables the association to enter the new season upon a broader basis than ever before.

In 1914 the Musical Association had 291 members; in 1915, 291 members; 1916, 309 members; in 1917, 325 members. It looks forward to the coming season with a membership that already numbers 397, with the membership campaign still under way.

The season will consist of twelve Friday symphony concerts, twelve Sunday symphony concerts and ten popular concerts. Arrangements are already being made for extra concerts in and out of town. The public interest in the programs will be maintained, not forgetting the public interest in new musical numbers.

Alfred Hertz has been retained as musical director, and the fact that he will be the conductor gives assurance of the high quality of the concerts. The orchestra is already noted for its high standard of progressive excellence, which can be attained only upon the plan adopted by the Musical Association of employing the musicians for the season,

HUGE MEMBERSHIP INCREASE REPORTED AT ORGANISTS' MEET

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"Improvisation," illustrating his theme on the piano. A more popular and less technical address was that by Rollo F. Maitland, organist of Memorial Church, St. Paul. He spoke on "The Music of the Photoplay Theater," enlivening his most interesting talk by illustrations on the organ. "The New Era of the Organist," by S. E. Gruenstein of Chicago, editor of the *Diapason*, featured the morning session of the closing day. Edith Louisa Hubbard of Arlington, N. Y., was the final speaker on the convention list and gave an enthusiastically applauded talk on "Democracy in Church Music."

At the business meetings it was decided to hold the 1918 convention at Portland, Me. Arthur Scott Brook of New York was re-elected president of the association. Arthur H. Turner, the other candidate for president, was defeated only after an hour of vigorous balloting. Mr. Turner was made a member of the executive board. Other officers elected are: Frederick Schleider of New York; Hamilton C. McDougall of Wellesley, Mass.; Dr. Edward Young Mason of Delaware, Ohio, and Alfred Bennington of Scranton, Pa., vice-presidents; Walter M. Waters of New York, secretary; Herbert S. Sammond of New York, treasurer. The executive committee are: Chester H. Beebe of New York, chairman; Frank S. Adams of Boston; Dr. George A. Audsley of New York; Mark Andrews of Montclair, N. J.; Richard Keys Biggs of New York; Mrs. Kate E. Fox, Elizabeth, N. J.; Clifford Demarest of New York, Hermon B. Keene of New York; Roland F. Maitland of Pennsylvania; M. H. Hansford of New York; Reginald L. McAll of New York; Tertius Noble of New York; J. J. McClellan of Salt Lake City; J. J. Miller of New York; Alfred Brinker of Portland, Me.; Edward J. McCrum of Brooklyn, N. Y.; Dr. John

with almost daily rehearsals, which creates that unity in the work which makes for perfection of performance.

Season tickets will be sold for all concerts, and the dates and terms of sale will be determined within a few days. Greater interest is being shown in information regarding season tickets than has been evident any previous year, hence the association looks forward to its best season.

As announced before, the season seats will be reallocated for this year, first, on the basis of the class of membership, and, secondly, on the basis of equal opportunity for every member of the same class so far as possible.

The board of governors has deemed it a civic duty to make redoubled efforts to insure a successful and satisfactory musical season, for in times of stress or strain, music becomes a worthy diversion and a noble solace. At all times and in any event, the importance of the San Francisco Symphony Orchestra as a civic asset for this city can well be borne in mind by our citizens, and they can give evidence of this belief by their regular attendance at the concerts and their general support.

The formation this year of the Wom-

an's Auxiliary has given new vitality to the association, and their devoted and successful work is a matter of general knowledge.

T. N.

TO GIVE LIGHT OPERAS

William G. Stewart Arranging Season for Park Theater, New York

A season of light operatic works will be given in English at the Park Theater, New York, under the direction of W. G. Stewart, it was announced on Monday.

"The idea is to present a series of worthy operatic works," stated Mr. Stewart, who is "Billy" Stewart, the baritone. "We shall give such pieces as the 'Daughter of the Regiment' and 'The Mikado' with American artists," he said, "and I might say that every opportunity will be given to native singers."

Mr. Stewart has already resigned from his duties with the Hippodrome management and is devoting all of his time to the project. Mr. Stewart was associated with Henry Savage in the Castle Square Opera Company and has had other broad managerial experience, besides his training as an artist.

MANY NEW WORKS TO APPEAR ON SASCHA JACOBINOFF'S PROGRAMS

THE first American season of Sascha Jacobinoff, the brilliant young Russian violinist, has met with the success predicted by his teacher, Carl Flesch. Jacobinoff was born in Philadelphia of Russian parentage, his early tuition taking place in the city of his nativity. Later, in Europe, he studied for a period of five years under the master teachers, Flesch and Auer. During the latter part of his stay abroad, and while in the midst of a concert tour arranged by his teacher in which the young artist created a remarkable sensation, the war broke out.

After much delay Jacobinoff recrossed the Atlantic and made his first American appearance with the Philharmonic Society of New York, at the Academy of Music, on Monday evening, November 13, 1916. Then followed engagements with the Philadelphia and St. Louis Symphony Orchestras. From that time his success

has been continued, a success that is not built upon the quicksands of precocity, but is the result of a well-balanced intellect, plus hard work and emotional gifts.

It was Maestro Flesch who suggested that the principal Russian concertos should be studied by his pupil for a time with Leopold Auer. This was during the time his distinguished teacher toured America. Hugo Kaun was selected as the desirable specialist in advanced harmony and Jacobinoff played the Kaun Fantasy upon the occasion of the composer's fiftieth anniversary.

For the coming season Mr. Jacobinoff will include in his repertoire the concertos of Ernst, Sibelius, Dvorak, Tschaikowski and Brahms, while many new works will be added to his recital numbers during the summer months. These will represent the best efforts for violin by our foremost American composers.

During the past year Jacobinoff has made over seventy appearances in the East and Middle West. M. B. SWAAB.

IMPRESSIVE FESTIVAL IN CONNECTICUT VILLAGE



Scenes at the Norfolk, Conn., Festival. In the Large Group, Standing, from Left to Right: Graham Reed, Maurice Dambois, Stefano di Stefano, Thomas H. Thomas, Charles Gilbert Spross and Wilfred Glenn. Seated: Joseph Priaulx, Minnie Welch Edmond, Louise MacMahan, Marie von Essen, Charles Heinroth and Flora Hardie. "Close Up" No. 1—Marie von Essen; No. 2—Evan Williams; No. 3—Mme. Schumann-Heink; No. 4—Conductor Charles Heinroth; No. 5—Maurice Dambois; No. 6—Stefano di Stefano; No. 7—Wilfred Glenn; No. 8—Mme. Schumann-Heink and Her Accompanist, Edith Evans; No. 9—Minnie Welch Edmond; No. 10—At Rehearsal in the Church.

To take a camera to the midsummer music festival at Norfolk, Conn., means that even under the most favorable conditions you will be unable to record the really pictorial feature of the event. For the concert itself takes place in the evening and, while not more than 600 persons may crowd into the century-old Congregational Church, which stands so majestically on the village green, the great majority of auditors are to be found sitting about the spacious lawns, some on camp chairs, some on the grass and many in the automobiles.

Here, then, is a sidelight on the truly democratic spirit which pervades this unique event, modestly described on the program book as the "Annual Musical

Mme. Schumann-Heink Welcomed Back to Norfolk as Crowds Gather on Lawns of Old Congregational Church—Evan Williams, Maurice Dambois, Stefano di Stefano and Other Artists Win Enthusiastic Applause—Spirit of Democracy Pervades Unique Musical Event

Entertainment for the Benefit of the Norfolk Home Missionary Society." The Misses Mary and Isabella Eldridge, who for twenty-three years have seen to it that the people of this quaint New England village shall have a taste of the finer things in music, allow no barrier to come between the people of the neighborhood and the opportunity to enjoy the

rich tonal feast under ideal conditions. Two hours before the eight o'clock chimes announced the opening of the concert there was a human line extending for several blocks, waiting for the opportunity to enter the church. The people had, many of them, stood in a similar line some days previous throughout an entire night for the privilege of

purchasing the tickets that would gain them admittance into the historic church, so that they could see as well as hear what was going on.

Standing in line on the village green at Norfolk isn't the ordeal which some New Yorkers endure when they wait patiently around Broadway and Thirty-ninth Street for the chance to hear Enrico Caruso. Here a quartet of sturdy trumpeters, imported from the Metropolitan Opera House and perched high in the belfry of the church, dispenses "Old Hundred," "My Old Kentucky Home," "Ein Feste Burg," "Semper Fidelis" and other tunes in close harmony. To the visitor this feature of the festival offers a fascinating spectacle and one which memory carries as a truly inspiring experience.

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IMPRESSIVE FESTIVAL IN CONNECTICUT VILLAGE

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Mme. Schumann-Heink was the bright particular star of this year's festival and her reception was so whole-hearted, so genuinely enthusiastic that one hoped the great artist could for a moment forget the heavy sorrows that have of late burdened her. Her first appearance on the stage—in this instance the organist's balcony—brought forth a burst of applause which found its echo far around the surrounding lawns.

The program in full was as follows:

Organ, "Jubilee" Overture, Von Weber, Charles Heinroth; Air and Chorus, "Thou Who Sendest Sun and Rain," Chadwick, Marie Von Essen and Octet; Aria, "Vitellia," from Mozart's "Titus," Mme. Schumann-Heink; Air and Chorus, "Sanctus," from Gounod's "St. Cecilia Mass," Evan Williams and Octet; Trio, "Invocation," by Ganne, Maurice Dambois, Stefano di Stefano and Mr. Heinroth; Scene and Prayer from "Cavalleria Rusticana," Mascagni, Minnie Welch Edmond, Octet, Organ and Piano; Organ, (a) "Pastorale," Guilmant, (b) "The Harmonious Blacksmith," Handel, Mr. Heinroth; (a) "Die Junge Nonne," Schubert, (b) "Mondnacht," Schumann, (c) "Mutter an der Wiege," Loewe, Mme. Schumann-Heink; Harp, Nocturne, Mr. di Stefano; "Depuis le Jour," from Charpentier's "Louise," Miss Edmond; Part Songs, (a) "Listen to the Lambs," Dett, (b) "Hymn to the Madonna," Kremsner; Mr. Williams, and octet with organ and harp; Violoncello, (a) "Larghetto," Handel, (b) Nocturne in E Flat, Chopin, (c) "Rhapsodie," Popper, Maurice Dambois; Songs, (a) "Inter Nos," MacFadyen, (b) "Ah! Moon of My Delight," Lehmann, (c) "The Bells of Rheims," Lemare, (d) "A Fool's Soliloquy," Campbell-Tipton, Mr. Williams; Songs, (a) "War," Rogers, (b) "Before the Crucifix," La Forge, (c) "Danny Boy," Weatherly, (d) "Slumber Song," MacFadyen, Mme. Schumann-Heink; Chorus, "Land of Hope and Glory," Elgar.

Three artists new to Norfolk audiences were welcomed on this occasion. Maurice Dambois, the Belgian 'cellist, who came to America this season as an associate of Ysaye and who aroused the interest of New York music-lovers by giving a recital here in the spring, made an instantaneous success, revealing qualities that insure him a place equal to that of any 'cellist before the public today. The smoothness of the tone he produces, the consummate refinement of his style and his ingratiating personality, are happy supplements to the fine musicianship he commands. His audience was completely captivated, as were the associate musicians, who joined heartily in the ovation given him.

Stefano di Stefano, the second newcomer, does honor to a name already established among concert harpists. The new Stefano is indeed a musician to his finger tips. The loving care with which he controlled his instrument and the beautiful effects he obtained won him a host of admirers. Then there was Wilfred Glenn, the basso, who hails from the Pacific Coast and whose splendid vocal equipment won him immediate access to the list of Norfolk favorites. Although Mr. Glenn's part of the program afforded no opportunity for solos, he was heard later in the evening at the Eldridge home in a number of songs that proved him to be a singer of distinctly individual qualities. He is a basso in the truest sense. Without forcing his voice beyond its legitimate scope, he sings with fine resonance, clean enunciation and excellent style.

Evan Williams Scores

A popular favorite with Norfolk Festival patrons is Evan Williams, whose matured art and exceptional voice always furnish new joy. On this occasion the Welsh-American tenor stirred his hearers with the dramatic sense of Lemare's "Bells of Rheims" and Campbell-Tipton's "A Fool's Soliloquy." The Lehmann number revealed him again as a lyric artist of unique accomplishment.

Mme. Schumann-Heink's recent accident has apparently left no scar on the glorious voice, which was heard with deepest satisfaction in its highest estate. She confided to one admirer that this was the beginning of her fortieth professional season—a record that is made doubly notable by the fact that no apology need be made for her to-day for the devastation of time. It was the same Schumann-Heink voice of wonderful depth and rich musical quality, the same Schumann-Heink art which stands to-day as it has ever stood, a model of vocal art.

Mr. Heinroth as Organist and Conductor

Although Pittsburgh has largely monopolized the time of Charles Hein-

roth, Norfolk each summer has the opportunity to enjoy the fruits of his noteworthy musicianship. Both as conductor and organist his work proclaims him to be one of the really important factors in America's musical life. With only a vocal octet under his baton, he managed to obtain choral effects of the most satisfying quality and his organ solos were fine examples of his command of the subtleties of the instrument.

Minnie Welch Edmond, the young Winsted soprano, a protégée of Mary Eldridge, gave evidence of an encouraging progress in her art. The seriousness of her purpose and the gratifying growth in her art were noted with satisfaction by those who have followed her career. Miss Von Essen, a young con-

tralto hailing from Detroit, who appeared in New York with success last season in Albert Reiss's operatic season, is fulfilling richly the prediction made in these columns two years ago that she is destined to make a notable name for herself in the American musical world. Nature has provided her with an organ of true contralto quality and of rare beauty. Her graduation into the ranks of accepted concert artists is now merely a matter of managerial detail.

To Charles Gilbert Spross a large share of credit is due for his musically appointments. Edith Evans played for Mme. Schumann-Heink with noteworthy results.

Louise MacMahan, soprano; Flora Hardie, contralto; Graham Reed, bari-

tone, and Thomas H. Thomas, tenor—all singers whose voices are familiar to Norfolk's festivals—contributed to a splendidly balanced ensemble. Mr. Thomas is responsible for the detailed arrangements of the concert, which were accomplished by him with characteristic adroitness and good nature. There is a *camaraderie* among the artists who participate in these programs that distinguishes them from any other festival which comes within the writer's experience.

At the close of the concert the artists and members of the Eldridge family foregathered at a supper, one feature of which was the reading of a telegram of good wishes from Olive Fremstad, the star of the 1916 festival. P. K.

ITHACA MUSICIANS OFFER U. S. SERVICES

Two Volunteer for Work in Regimental Bands of the Army

ITHACA, N. Y., July 28.—At present it seems that the draft will have little effect during the coming year upon the musical activities of Ithaca, outside of the University Orchestra and the chorus choirs in the city churches, both of which are made up largely from the registration of students in the University and Conservatory of Music. The present indications are that the registration this fall, while possibly not so large as in former years at the University, will be very good, and the Conservatory of Music reports that the reservations made at that institution are in excess of what they have been at this time in former years. Taking this as a guide, it does not seem that Ithaca will suffer greatly in its musical circles.

So far as known, none of the actively working musicians of the city have been included in the draft. There are, however, patriotic musicians in Ithaca who have offered their services to the Government, among whom is George L. Coleman, who for several years has been the conductor of the University Orchestra. Mr. Coleman was out of the city when the correspondent for *MUSICAL AMERICA* attempted to get the particulars directly from him, but these facts are known concerning the matter. Mr. Coleman, early in the spring, offered his services to the Government as a musician, and also to organize a band from the University students, but for some reason or other this plan did not work out, much to Mr. Coleman's disappointment. This means that Cornell University Orchestra will be under the same conductor again during the coming year.

A young musician who intends to enlist in one of the military bands if opportunity presents itself is David E. Mattern. Mr. Mattern is supervisor of the orchestra and violin classes in the city schools, director of the Ithaca Orchestral Society and a great worker for and in community music. This year he has also been on the faculty staff during the summer session of the Department of Music of Cornell University. There probably is no one musician in the city whose loss would be felt more than that of Mr. Mattern because of his unusual enthusiasm and success with young, musically inclined persons.

From the Conservatory of Music, so far as known, no member of the faculty comes within the draft specifications and but one enlistment is reported from that



George Coleman (Above), Conductor of Cornell University Orchestra; David Mattern (Below), Conductor of Ithaca Orchestral Society. Both Seek Service with the Army Bands

school. John B. Craig, a junior of the school, has enlisted as a third-class musician in the Coast Artillery. None of the directors of church choirs are included in the lists, neither are any of the quartets affected, and judging from the attendance at concerts this summer, both paid and free to the public, the indications are that musical activities here will be as successful as in past seasons.

N. G. B.

Oakland Leader Says Mr. Spalding Has Aided Cause of Community Singing

To the Editor of *MUSICAL AMERICA*:

I was much interested in the printed interview with Albert Spalding, the eminent American violinist. As I comprehend his statements, they embody the ideals that every earnest advocate of community singing is working for.

The one sweeping statement that "the community chorus is a good thing socially but a bad thing musically" sounds severe in print and is evidently not the exact thought Mr. Spalding meant to convey, for he continues to indorse the idea, and makes his plea that there should be some definite development of musical ap-

preciation carried out, and this, as I understand it, is the dominant desire on the part of those who are sponsoring community singing.

Community singing is not the invention of any one man, or set of men, but is a psychological expression that is receiving its greatest impetus from the crisis which confronts us as individuals and a nation. If there ever was a time when people should sing, it is now. The songs may not always measure up to the standards of the erudite musician and critic, but the fact that the people throughout our land are glad to pause, amid the maddening whirl of events, to make harmonious music and through this mayhap catch the higher spiritual sense of

the brotherhood of man—finding rest for body and mind, and soul elation—commends itself without question. Choristers everywhere have been quick to see, in part, the true value of the existing condition, and the trying to make it serve for better community and national appreciation of musical art. It is one of the means to an end the consummation of which we all devoutly wish.

Like all new movements, there is a condition of unpreparedness to meet the situation, but the better music publishers are rapidly remedying this condition by compiling song books that are correct as to text and properly voiced, and aside from the better class of folk-songs and national hymns, are including some of the familiar choral classics. One does not have to be a prophet to see the benevolent results that are possible through this innate community desire to come together in song.

One of the greatest problems to meet is that of leadership—a leadership that will remain true to the ideals of the community singing movement and not exploit itself at the expense of this movement—a leadership with unclouded vision, that can listen to the ideas and criticisms of fellow-workers—a leadership that is human and practical, as well as trained in the art of music.

Mr. Spalding has done the cause of community singing a distinct service in his discussion, and it is to be hoped that he and other artists of his standing will give the institution the consideration it deserves that through this co-operation the greatest possible good may be achieved.

Yours very truly,
HOWARD E. PRATT,
President Alameda County Music
Teachers' Association.
Oakland, Cal., July 30, 1917.

MAY GIVE RUSSIAN'S OPERA

Consider "Ramona" As Work For Slav Benefit in New York

It is proposed by the International Festival Society, Inc., to produce Platon Brounoff's opera, "Ramona," in aid of the Russian Liberty Fund. If possible, the opera will be presented with an all-Russian cast.

The scheme is to give the opera for at least one week in New York City and later to produce it in the principal cities of the country. Mr. Brounoff's opera is based upon Indian life in America. It is said to be one of Mr. Brounoff's best works.

Caruso Ends His Buenos Aires Season; Will Not Go to Italy

Enrico Caruso cabled from South America on Monday, Aug. 6, to friends in New York that he had just concluded with great success his operatic season in Buenos Aires, and that he would leave on Aug. 7 for Montevideo, Sao Paolo and Rio de Janeiro, for a few more opera engagements. The celebrated tenor will not go to Italy, but expects to be back in New York about the middle of November.

Under the auspices of the International War Council Louise Alice Williams gave a program of Southern folk stories and songs before sailors and soldiers at the League Island Navy Yard, Philadelphia, Pa., and at the camps at Gettysburg, Pa., and Allentown, Pa., on Aug. 6, 7 and 8.

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A SUMMER'S DAY WITH PASQUALE AMATO



Studying the Baritone Rôle in "Puritani." Pasquale Amato, the Metropolitan Baritone, Preparing for a Difficult Rôle, Which He Will Assume Next Year at the Metropolitan Opera House. The Scene Is Mr. Amato's Bungalow at Far Rockaway. On Simis Beach, L. I., Left to Right: Beatrice Marx, Writer; Pasquale Amato, E. L. Bernays, Miss Campanari, Mrs. Pasquale Amato, Miss Campanari, Mario Amato, Miss P. Lester

"GOOD morning, MUSICAL AMERICA, I am glad to see you," said Pasquale Amato with one of his most genial smiles as he stepped down the few steps of the porch of his bungalow at Simis Beach, L. I., where he is spending the summer. "What news of all the musical world?"

"Good morning," echoed his wife. "You must stay for lunch. We are all prepared for you, and I hope you do like what we are going to have. Yes?"

And "Good morning" came from the rear. Mario, Mr. Amato's son, was on a stunning black horse, and completed the family's matinal greeting.

"Come in! Come in! It is right that you came. But you will excuse all these furnishings, eh? I am a real nature lover, so I bought all these things at the five and ten cent store. It is good they do not break, and they are an incentive to spend the days in the open air. I have, in fact, become an open-air advocate; I even study out of doors. There," and he pointed to a book lying open in the hammock, "is the book out of which I am studying the baritone rôle for 'Puritani,' which will be sung at the opera next year."

"That book has never been indoors. And how I like the rôle! There is a beautiful aria in it, and I look forward to

How the Noted Italian Baritone Whiles Away the Vacation Months at His Long Island Home—Studying New Rôles Out-of-Doors—Urges Musicians to Take an Active Part in Entertaining Our Soldiers and Sailors

singing it already. You know, it is good to get novelties once in a while. I still love 'Figaro,' and 'Pagliacci,' and 'Carmen,' but you know when one gets to be my age," and he tried hard to simulate the attitude of old age, without success, "one has sung everything so many times that one looks for the new."

His Brother's Sacrifice

"The war? It is bad, but, then, it is *la guerre*. I will do my part." He pointed to a picture of a handsome young man resembling him greatly. The man was in Italian uniform and there was an unutterably sad expression in his face. "It is my younger brother. He was a soldier in Italy. He was wounded. In the strong artillery fire, too, he was made deaf. He has lost his hearing completely. It is the war."

"I shall sing wherever and whenever I am able to give the soldiers and the sailors an opportunity to enjoy themselves from my meagre efforts. I have received word from the Commission on

Training Camp Activities that my offer has been accepted and I am waiting further word from them as to definite plans. It will be my effort, too, to have others in the musical field sing with me and for the work generally."

"Aside from the satisfaction it will give to those who hear us, there is another thing for the artist in this work. That is the satisfaction it brings him. There is none of us who is not touched in some way by those who are at the firing line. The realization that we are doing our bit will recompense us in a small way for not being there ourselves."

New Songs for Next Season

"Other activities? Is it not enough that we keep busy with that and with our future work? There are new songs to be studied for next fall's concert tour—American songs, French songs, English songs. There are the operatic rôles to study and to think out the interpretations. And then there is the actual business to attend to. A singer has his busi-

ness affairs. He has his money invested. He must follow how the business world is going. He has his family and his future to provide for."

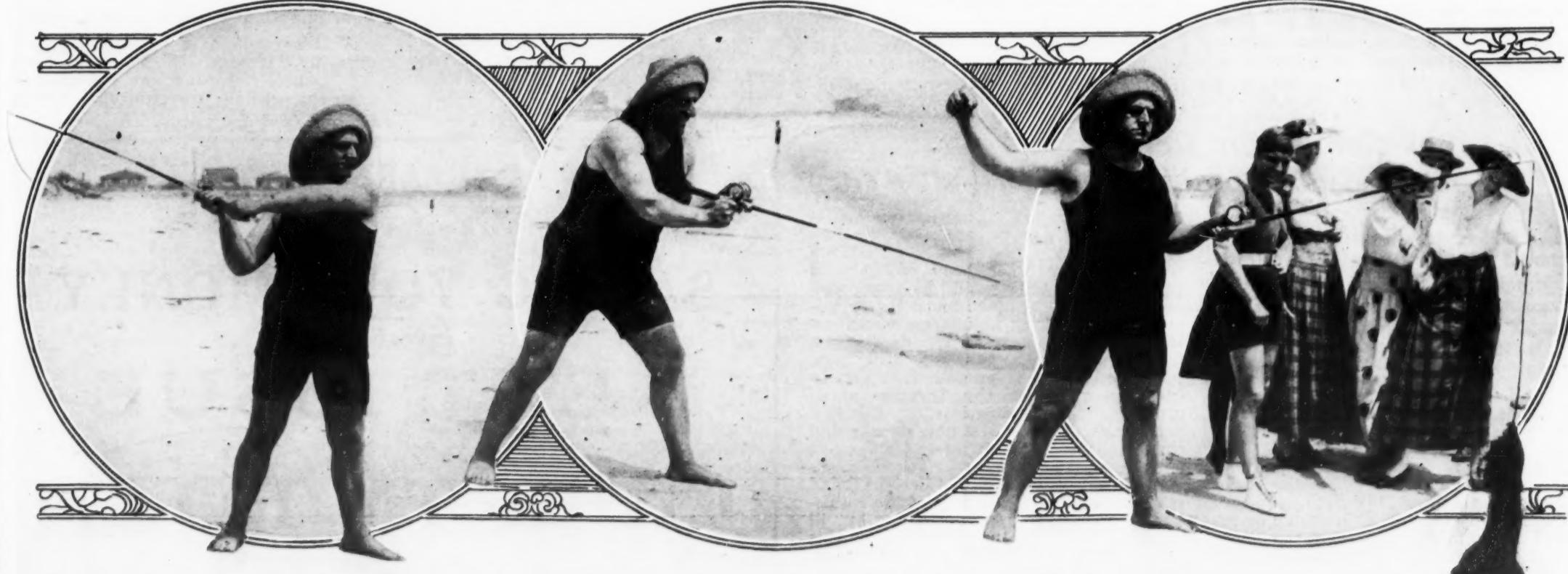
"The movies? It is not yet time to talk or these. Perhaps later; who knows? But now it is not in my mind."

Adolf Bolm and Company of Stars Win Atlantic City's Approval

ATLANTIC CITY, N. J., Aug. 5.—Adolf Bolm, famous Russian dancer, realized his long-cherished ambition to-night, when he presented his own organization of classical dancers in a most novel and attractive program before an audience that packed the Nixon Theater. Associated with Mr. Bolm are Roshanara, Ratan Devi, Michio Itow, Tulle Lindahl, Rita Sealmanni, Mary Eaton and a company of twenty-five others. Bolm's "Danse Macabre" and Assyrian dance were enthusiastically received.

Mischa Violin and Mary Zentay Under Bendix Management

Mischa Violin, Russian violinist, and Mary Zentay, Hungarian violinist, will be under the management of the Theo. Bendix Musical Bureau for the next three years. The Bendix management recently placed Sidonie Spero with Alice Nielsen in the "Kitty Darlin'" company.



Amato Goes Fishing, a Movie in Three Reels. The First Picture Shows the Cast. Then, the Bite and Finally the Catch!

URGE CONSERVATION OF OUR MUSICAL RESOURCES

SHALL music be conserved during the Great War?

The answer is in these columns, in the columns of the daily press—"American Symphony Orchestra of Chicago May Disband"; "Opera Crippled by Draft in Philadelphia"; "Young Virtuosos Conscribed for Army"—this is the daily story of the headlines, the story of the irreparable loss to music in this country, the story of a deliberate, wanton and futile artistic and economic wastage, a wastage that would not be countenanced in any other cultured nation.

Those who see danger in the present situation ask, "Are we going to stand idly by and watch the progress of this needless undermining of our musical superstructure, the wrecking of many of our orchestras, our opera companies, our conservatories, the conscripting of our composers, our artists for service in the trenches—or, are we going to act swiftly and intelligently and avert the catastrophe that confronts the institution of music?"

Every civilized country in the world recognizes the incalculable value of music; every country of Europe has taken some practical steps to conserve art. Are we in this country to lag behind, are we alone to fail to have our artists assigned to their proper places in the national scheme—in conformity with the letter and spirit of our Selective Draft Law? There is no disposition on the part of any artist, we believe, to escape a full share of the duties demanded in war time. The artists will and must do their duty—but this will not necessarily be on the firing line.

Unfortunately there is no spokesman in our national assemblies ready to speak for the potentially all-powerful but actually unorganized, impotent mass of artists in this country. By artists in this country we mean those of all nationalities, for, under the pending Chamberlain Bill men of all nationalities will be liable for military service. While there is no such friend in Washington that we are aware of, there is yet hope that the Capitol will hear the voices of the musicians and will take some measures to avert the threatened demoralization of music.

Seven or eight musical authorities, eminent musicians whose names carry heavy weight, have already spoken in these columns and given their support to the movement. Not one artist with whom we have spoken on the subject has had anything but friendly and encouraging words, as may be witnessed by the three appended statements.

ALFRED HUMAN.

Solace of Art for the Great Masses Who Have Suffered

By EFREM ZIMBALIST

AFTER thinking very deeply over the question, "Shall musicians be exempt from military service?" I find it impossible to say decisively yes or no. The great outstanding fact in times of universal sacrifice is that all men stand equal, since that life which all are asked to give up for some cause is as dear to

We Cannot Spare Our Geniuses Says Captain in the British Army

By ERNEST HART

I HAVE been asked as a musician accustomed to "war's alarms" to give a musico-military expression of opinion on the recent symposium in the columns of MUSICAL AMERICA—How May the Musician Be Best Utilized in War?

Looking through the statements on the subject in your issue of July 7 the consensus of opinion seems to be almost unanimous and some of the opinions are particularly interesting and well expressed, notably that of Albert Spalding. A discordant note is struck by the gentleman signing himself Max Zach, who sees no reason why the musician should be released from military service any more than a painter, sculptor or poet, a point which had not been raised.

I agree that the rank and file of the

Some Additional Opinions Regarding the Necessity of Preventing Demoralization of Nation's Artistic Forces Through Conscription for Actual Military Service—Will America Follow the Example of Other Warring Countries?

the humblest individual as to the one endowed artistically by Nature. Neither can give up anything greater.

This to me should be the viewpoint of the artist. The State, however, judging not individually but for the ultimate good of all may reason that Art and those who make it are among its dearest

aged, with unhappy results as regards artistic ensemble and vraisemblance.

One will certainly agree with Ernest Bloch, himself one of the greatest creative musicians of the day, that it would be rational to exempt from military service the men of creative power. It need not be believed that Mr. Bloch speaks



Ernest Hart, British Officer and Composer, Who Gives Warm Support to the "Conserve Music" Movement. This Picture of Capt. Hart was taken at Warsaw. The Young Woman Is Princess Bariatinsky—Not All of Us Can Have a Princess as a Stenographer!

possessions and should not be jeopardized even in times of war.

There is still another point of view, that of the great mass of people who bear the economic hardships at home, who are also the saddened relatives of those at the front. These may desire the solace of Art in a great degree.

All these considerations are very right and ought to be given weight in deciding the question.

* * *

Save Musicians to Unify Nations When the War Is Over

By ALFRED HERTZ

I CERTAINLY would be in favor of a move that musicians should be exempt from military service. I think that the highest task of musicians should be toward bringing nations together after the war, and the more they stay out of the actual fighting the more they will be able to achieve in that respect.

If I think of certain artists of the highest class I would think that no country could afford to have these exceptional people exposed to being killed in the trenches, as it would be well nigh impossible to replace them.

feelingly, or rather selfishly, for he is a citizen of a neutral nation—Switzerland. We cannot spare our geniuses and we could not do so if they were many times more numerous than they are. Even the enemies of Austria heard with regret and alarm that Fritz Kreisler was fighting and had been wounded, and they were correspondingly relieved when they learned that his government had exempted him from further military service. Kreisler is something more than a superb executant—his "arrangements" of some of the little classics are gems of pure art. But were he merely a great violinist he should be protected from the risk of war, for players of his caliber are rare.

Granados was a war victim without being a combatant and the loss of this fine creative musician is universally deplored. When Germany, through the agency of her submarines, sent Spain's greatest composer to his death, together with other innocent neutrals and non-combatants, she made for herself a fresh crop of enemies. But even Germany spares her own musicians and makes many exemptions among the other artists who create fine and beautiful things, or who bring mental refreshment and solace during these harsh and terrible times by their art or their ability to entertain and amuse.

I do not believe in the "artistic tem-

perament" being used as an excuse for a man not serving his country in the fighting ranks. Those who prate most about this temperament usually have as little of it as the average person and make it an excuse for their pusillanimity as they do for their eccentricity or bad manners. But those who have proved themselves to be true artists or musicians can be spared only a few degrees less than the geniuses. My experience in the three wars in which I have had a part is that artists of all sorts are as ready and, indeed, as eager to serve their country rifle in hand as the "cook's son, duke's son of a hundred kings," of whom Mr. Kipling sang.

Inspiration by Death?

Of course, the death of a great artist or genius on the field of battle may have its inspiring and beneficent effect. We all deplore the loss of such bright and beautiful spirits as Rupert Brooke and Alan Seeger. But how inspiring has been their example to hundreds and thousands of young men! And, although their brief lives permitted to them the achievement of only a small quantity of work, that work is treasured for its perfection. Now and then a great soldier possesses the soul of a poet or artist—witness Cecil Grenfell, *preux chevalier*, bravest of the brave, sportsman and poet. Such men are few indeed and their memory is cherished like that of Sir Philip Sidney.

But I am wandering from my subject. MUSICAL AMERICA has done an excellent thing in seeking the views of prominent musicians on the question of whether musicians should serve in the ranks of the army, for that is what it really amounts to. I agree with my friend, David Bispham, that musicians should not be exempt from military service altogether, but as a rule something better can be done with them than sending them into the trenches. He himself is showing the way and is setting an excellent example by singing, as he alone can sing, the national and patriotic songs of his own and other countries, thus inspiring others to patriotic fervor and achievement. Others are soothing the wounded and sick by music and heartening those who are in the fighting ranks by songs of love and war and home and beauty.

They are also giving their services freely in aid of all sorts of projects of a benevolent character, from the Red Cross down. Very many musicians and artists are "doing their bit" in France and elsewhere. Concert parties and theatrical companies go as near to the front as they are permitted and sing and play for the man who carries the gun. Sarah Bernhardt, she of the unconquerable soul, stirs and melts them still with her golden voice.

Soon bands of American artists will be braving submarines and other Teutonic deviltries and crossing the ocean in order to sing and play to the Sammies. That is the best way in which the musician can be utilized in war.

It is a far better one, let me say with all respect to Percy Grainger, for whose genius and personal charm I have unqualified admiration, than playing an oboe in a military band.

Anna Case to Sing at Saratoga

As the result of a successful appearance in Saratoga, N. Y., last season, Anna Case, the American soprano, has been engaged for a recital at the resort city on Aug. 15.

ARE
YOU
SAVING YOUR MONEY
to invest in the
NEXT ISSUE
of the
LIBERTY LOAN
?

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

What of the German musician?

And by "German musician" I mean your man who plays in the orchestras of the symphony societies, at the Metropolitan, at the principal theaters, and who often ekes out the living he makes thereby by giving private lessons, and at times playing in the houses of the well-to-do, at social functions. What does this man think of the conditions in this country which have been brought about through the war, and of their possible effect upon his earning power? Will he be discriminated against, even if he has become an American citizen? Will there be less work for him to do because of the possible diminution of musical activities? Will his former American pupils cease to come to him for lessons?

I ask these questions for the reason that it has been my fortune to discuss them with two entirely different types of German musician, who, in each case, I believe, represents a large number of others similarly situated.

The first type is that of a German who is now going on to seventy years, who came to this country with his parents when he was quite young, who married an American woman who died not long ago, leaving him with two sons, both of whom occupy responsible business positions. Incidentally, while he is fairly well Americanized, he has never become an American citizen. This is more due to that particular dislike to do anything where legal papers are involved, which characterizes so many men of his type and class, and not because he was unwilling to renounce his German citizenship.

When I put the question squarely up to him as to his views he said: "When my father brought us to this country, and he was a good musician, he used to say that he had come to the New World not so much to make a fortune as to get away from conditions which he hated, for his father had been a revolutionary in '48, and he had been brought up in the revolutionary traditions. He was a South German, and I think he was as much opposed to Prussianism, so-called, as anyone could be. He was an educated man, besides being a good musician and teacher. We boys were all sent to an American public school, though we always spoke German at home and our musical education was gained there. I speak now of myself and two brothers."

"After a time I married an American woman, who was a good wife to me for many years, when she died. By that time, though, the boys were grown up and both, I am glad to say, are doing well in business."

"Of course, there are many things in this country which I do not like. But that has never blinded me to the fact that I have had here chances which I could not have had on the other side. In the next place, while there may be an aristocracy of wealth in America, it is an aristocracy of self-made men. It is not an aristocracy which, just because a man was born of some baron, graf or prince, he thinks himself better than everybody else. Indeed, he thinks everybody else is not much more than dirt. I was bred in an atmosphere of liberty, and for that alone I would be willing to suffer much, as my father did before me."

"Then, too, I cannot forget that the Germans who came here, or those who were born here of German parents, have had every opportunity to win success. Until this war there was no prejudice against the Germans. Indeed, I think they were more favored even than the

French—certainly more favored than the English. A German young man easily got a good job. People knew he was honest, sober, industrious and had a good bringing-up at home."

When I asked him whether he had kept up his German affiliations, he replied: "As a young man, yes! I joined a German singing society and a German social club, and I had my friends, where we would meet, sometimes, in a good old-fashioned lager beer saloon and play a few games of cards, when we had the time."

"During my life here I have seen a great change in the condition of the musician. He is more respected than he used to be. This, I think, is due largely to the associations of musicians. They have made, perhaps, some mistakes, but they have helped the working musician at least to get a fair, honest wage. Then I have seen a great improvement in the way in which the music teacher is treated. When I started he was not much more than a servant. To-day he is looked upon as an educated man. So, I take it all in all, I must say for myself and my family, we have found it good in this country. I like it. Once I went back to Germany to see some of our relatives. I stayed two months, but I made up my mind I would not like to live in Germany again, even if I had money and was independent."

When I asked him what he thought would be the future attitude to the German musician and teacher, he said: "So far I have only lost one pupil, a young man from the West, whose father said he did not care to have him associate with a German. All the rest have stayed with me, and I have some new ones. In a few places I have found some prejudice, but nothing much. People are inclined here, I am glad to say, to treat a man by what he is and by the way they have known him. Perhaps, as the war goes on, there may be some prejudice aroused against the German musicians and teachers, and we may have to suffer, but so far, in my own case and those of my friends, I cannot say that there has been any particular discrimination against us. I have saved a little money and I have invested a little in Liberty Bonds."

I asked him whether his sons would enlist or if they were drafted would they fight. "Of course," said he. "Whatever feeling I myself might have because I was born in the old country, and naturally have a strong feeling for that, will not affect my boys. They are Americans. They have been born here. They have been educated here. They have the American spirit, and without a word from me both have told me that they would stand by the Stars and Stripes."

* * *

Suddenly the old German musician became reflective and said sadly:

"What I think is one of the greatest tragedies of this war is that the German name, which stood for everything kindly and good, for home life, for music, for progress in industry, in invention, and particularly in chemistry, whose doctors were considered wonderful, and who had such splendid institutions, now that German name is hated. The German is called a 'Hun,' a 'barbarian,' a killer of children, a man who has no respect for women, and it will take a century to overcome the prejudice that has been created."

* * *

Now we come to a different type. This is a German who has been in this country about ten years. He came here when he was a little over thirty, so that he is now a little over forty. He is unmarried. He also has not taken out any citizen papers, one reason being that he has remained a German in this country, and has never become acclimated, nor is he in sympathy with our institutions. To my various questions he replied as follows:

"I came to America," said he, "because of a disagreement with my parents, who did not want me to marry a young girl whom I loved. And so, in a fit of anger, I left. My life was sorrowed at the start, for the young girl would not leave her parents, even for me. So I have remained single. I make a fairly good living."

"I do not like this country because the musician, to begin with, has not the standing that he has abroad, especially in Germany. You may say what you please, but the musician is looked upon as belonging to a class of people who are apart and do not belong in what you would call 'good society.' Oh, yes, he has to play when people want to dance or sing, or when they want opera, or when they go to hear the symphony. Then the musician is all right. But socially he is not received here like the lawyer or the doctor or the business man."

"To give you an idea how your so-called Four Hundred appreciate a musician, let me tell you that not so long

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 86



Pierre Monteux, Distinguished French Conductor. Came from the Trenches to Direct for the Russian Ballet in America; Conducted New York's Civic Orchestra Concerts This Summer. Will Conduct French Opera at the Metropolitan.

ago I was with a party of artists, a world-renowned pianist, a singer, a violinist, at the house of a multi-millionaire on Long Island. I was the accompanist to the singer. While we were waiting for the dinner to be over, so that we could give our concert, some ladies who had been invited to come to the concert arrived in their automobiles. When the butler told them to pass through the room where we were, one of the young ladies asked, 'Who are those men sitting there?'

"Oh," said the butler, "those are the musicians who are to give the concert."

"Gracious!" exclaimed the young lady. "Must we go through the room where the musicians are?"

"And that will give you an idea of the respect in which the musicians, even the greatest artists, are held by what is called 'American Society.'

"In the next place, I look upon this country as a country dominated by English hypocrisy. You have a prohibition which does not prohibit. You have the State of Maine, which has been 'dry,' as they call it, for years, where in Bangor alone there were over four hundred saloons at one time, for I was there and I know."

"I never felt so bad in my life as when I heard a lot of colored children singing in a school once in the South, 'My country, 'tis of thee, Sweet land of Liberty.' And that very morning I read in the paper, in that very town, there had been three negroes lynched, and afterwards it seemed they were innocent of the crime with which they had been charged. And there were those poor colored children singing of liberty!"

"You speak of government by the people, of the people, for the people. Pray, how much have the people to say about the Government? You laugh at the Government of Germany because it is autocratic, you say—because the people really have no vote. How much vote have they got in America? Look at New York, which has been in the grip of Tam-

many Hall for years, with perhaps the worst element ruling. And to prove that, I need only go to the New York papers."

"Much is said about the love of Americans for music. How do they show it? Like we do in Germany, by patronizing the best music and having good music teachers? No! It is only lately that music is tolerated at all in the public schools, and in the very schools in which it is tolerated you will find miserable pianos, that have been out of tune for years, and teachers who are absolutely incompetent. Right here in New York you have teachers, especially many singing teachers, who are nothing but frauds, who deceive the pupil, and especially young girls, who come to have their vocal training. Is there any law to prevent this, to protect the poor pupils who are swindled? Not a bit! Anybody can stick out a sign and call himself 'vocal teacher.' You know I say the truth."

"Look at your Congress. Here is America at war, and what does your Congress do? Do they come together, as they did in Germany, even as they did in France and in England, to do the best for the country? No! They are all trying, each one, to do the best for himself or for the town or the place that he comes from."

"You make a big boast in this country about the working man, that labor is honorable. Well, labor may be honorable, but in many industries it is very badly paid. And what can the working man do on Sunday? Yes, he can go to church, and if he has got enough 'stuff,' as they call it, at home, he can get drunk. But he cannot go, like a decent man, with his family, as they do in Germany, and get a glass of beer and enjoy himself, and hear some good music, because that is against the principles of the Sunday people."

"No, sir! This country is what is called 'a fake.' It is one thing and pretends to be another."

[Continued on page 81]

MEPHISTO'S MUSINGS

[Continued from page 7]

When I asked him what he thought would be the attitude, in future, to the German musicians' prospects, he said:

"Well, I can only judge by myself and one friend I have. I had a few pupils whom I taught violin. Two of them have left. They did not say why, but I hear it is because I am a German."

When I ventured to suggest that it might be because he was always damning the United States, he said, "Maybe 'tis so."

When I then asked him what he thought would be the effect on musical activities, of the war, if it continued for any length of time, he said:

"You will find the good, high-class music will suffer, but the vulgar music, the cabaret music, the ragtime—that music will flourish, because it appeals to a common, vulgar taste."

When I asked him whether he thought the methods used by Germany in the war were honorable and decent, he replied:

"What methods do you mean? If you mean the submarines, well, England would have starved us out, so we fight her with the submarine. England, who cries out about the ravishing of Belgium, while for centuries she herself has ravished Ireland! It is to make one sick with laughter to hear of such hypocrisy."

Finally, I said to him, "If you have found things so distasteful to you here, why is it that you stay here? Why did you not return to Germany after a time?"

"Ah, my friend," said he, "that is easier for me to feel than to explain. When a man in his young days has had a great heartbreak, a great shock, he gets disgusted with his surroundings and he leaves, and he prefers to live, as it were, like a hermit, away from things, even if his surroundings are unpleasant."

* * *

Here are the views of two men who, as I said, I believe are fairly representative of masses of those hard-working, sincere and conscientious German musicians who have done so much to create a love for and an appreciation of music in this country. Further light is thrown on the situation by an exceedingly interesting article by Mr. H. E. Krehbiel of the New York Tribune, who recently reviewed the history and decay of the Arion Society, which, you know, for years was a strong rival to the great New York Liederkrantz. To most old-timers the Arion was known as being more popular than the Liederkrantz, less conservative, certainly its annual ball was one of the wildest of the times, and finally led to such scandals that, through the influence of the wives and daughters of the members of the club, it was abandoned. Musically, while the Arion had many conductors of eminence and gave many notable concerts, it has never had the standing of the Liederkrantz, which was more dignified and was more in sympathy with American ideas and institutions.

In the course of his article, Mr. Krehbiel shows that one of the reasons of the decay of the Arion Society, which you know was recently forced to sell its fine clubhouse on Park Avenue and remove to much humbler quarters on Seventy-second Street, was its rabid Teutonism. Of this blatant Teutonism Mr. Krehbiel gives an incident which happened when the Liederkrantz, then under the presidency of the late William Steinway, a whole-souled man, and while a good German, at the same time a thoroughly good American, made a pilgrimage to the great exposition at Chicago, and incidentally, also, visited Cincinnati, St. Louis, Milwaukee, Cleveland, Buffalo and other cities, in all of which places it was joyously welcomed by the local German brewers. At a "commers," a social function peculiar to the Germans, which was held in St. Louis, Mr. Krehbiel speaks of an incident which illustrates the attitude of the Germans who have never become Americanized.

According to Mr. Krehbiel, the official spokesman for the Liederkrantz at this function was a blatant, bombastic fellow, who had a stentorian voice. He roared out his panegyric to German art, German freedom and German song, and at the same time damned Americans as miserable "water hypocrites" and "muckers," till Dr. Heinrich Zöllner, who was at that time conductor of the Liederkrantz, could stand it no longer, and so arose and, responding to the toast in his honor, cautioned his German hearers not to attach too much importance to the value of their own singers, nor to underestimate the merits of native Americans. He admitted that male chorus singing was a most agreeable social activity, but

it was not a high form of art, and even in this modest field, said Dr. Zöllner, his own singers could not measure voices with the Mendelssohn Glee Club, a body of native American singers.

Now Zöllner, you know, was a good, patriotic German, had been brought to New York from Cologne to conduct the music of the Liederkrantz. He had written two operas based on incidents of the Franco-Prussian War. However, he was manly enough to get up and rebuke the cant, conceit and arrogance of the blatant German, who had voiced the extreme Teuton attitude which prevails to this very day.

This brings me to say that I think that it is especially important, at the present time, for us to discriminate with regard to the Germans and those of German descent who are among us. They may be, in a broad sense, divided into two classes. Those who, while maintaining their love for the Fatherland, their love for German music, for the German home life, and their admiration for the accomplishments in the past of the German people in every line of human industry, as well as in the arts and science, are nevertheless good American citizens. They may regret deeply that this country has finally been forced into a war with the Fatherland, but if it comes to the issue they will stand, as many of their predecessors did, and as the first

musician that I spoke of said, by the Stars and the Stripes.

Then there is the other type of German, of whom many are to be found among the working musicians and teachers, who have remained Germans in this country, who have accepted its protection, its opportunities, who have done well here, and who, for all that, have never become acclimated, have never had any sympathy with our democratic ideas, and, if they have any feeling for us, it is closely akin to that hatred which Germans in Germany, and especially the Berliners, have had for Americans and everything American for years past.

To be fair to them, however, it must be said that much of their dislike for this country, dislike for its habits, is the result of their feeling that they have not the same personal liberty here that they had in Germany. That they cannot, as the second German musician said, have a glass of beer with their family in peace in some nice place, and hear a little music on a Sunday, their day of enjoyment, is to them an outrage. That they have more political liberty does not interest them. It means nothing to them. Even that they have more opportunity to make money is offset by the fact that their personal liberty, their personal habits, which they consider moral as well as healthful are even legislated against. This would be particularly

true of the South Germans, who are largely Catholic, and to whom Puritanism is an offense that smells to Heaven.

* * *

Last week I told you a story *à propos* of a letter which appeared in the New York *Sun* and which illustrated the late General Sherman's antipathy to the tune of "Marching Through Georgia," which, whenever his face appeared at any function was sure to be started up in his honor.

Another letter to the *Sun* tells an interesting story to the effect that when, during the war with Spain, a negro regiment was mobilized at Augusta, Ga., and which later bore itself with such credit, the citizens of all colors contributed to a fund for the purchase of standard colors for the regiment. When the flag was presented, the band struck up "Marching Through Georgia." Colonel Brown, at the head of the regiment, glanced at the Mayor, who was smiling.

To me the humor of the situation was not that the band had played this air, but that the good Southerners did not know the air when it was played, for while it was exceedingly popular in the North, it had never made its way through the South—for reasons. Which shows you that in this world one-half the old proverb will always be true, namely, that "ignorance is bliss," says

Your MEPHISTO.

border, and it was reorganized with Albany young men as recruits. H.

Orchestra Engagements for Arthur Shattuck

Arthur Shattuck will make his first appearance as soloist with the Philadelphia Symphony Orchestra next season at a pair of the regular symphony series to be given in Philadelphia. In addition to his engagement with the orchestra, Mr. Shattuck will also play a recital program in the Bellevue-Stratford series. Mr. Shattuck was heard in the Quaker City for the first time last January, and his success was pronounced. He has also been engaged to play with the Chicago and Baltimore orchestras, the latter engagement marking his first appearance in Baltimore. The date will be Dec. 28. On this occasion Mr. Shattuck will probably play the Palmgren "River Concerto," which has not yet had a hearing in this country. Mr. Shattuck will open his season as soloist with the Chicago Symphony Dec. 3, in Milwaukee. This will be his ninth appearance with this organization.

Seattle Officials Sing Canadian Songs While on Visit to Vancouver, B. C.

SEATTLE, WASH., Aug. 3.—On a recent excursion to Vancouver, B. C., the Chamber of Commerce introduced a novel feature in the shape of a program of American and Canadian songs. The latter were rehearsed by the party under the direction of Ferdinand Dunkley, who has the community singing of Seattle in charge, and at the reception given on the boat the songs were an important part of the entertainment tendered the Vancouver guests. The four Canadian songs were "God Save the King," "Keep the Home Fires Burning," "The Maple Leaf Forever" and the popular "Pack Up Your Troubles in Your Old Kit-bag." The American numbers were "The Star-Spangled Banner," "America," "Rally Round the Flag, Boys" and "Dixie."

Ernest Gamble Concert Company Raising \$10,000 for Red Cross

Ernest Gamble, basso, has been appointed a member of the Advisory Committee of the Y. M. C. A. War Board to supervise entertainments and concerts for the thirty-one training camps. During August the Ernest Gamble Concert Company will appear at the Columbus, O., Barracks, the Dayton Aviation Camp, Fort Thomas, Ky., Fort Benjamin Harrison, Indianapolis, Mercer, Pa. Red Cross Benefit, Gettysburg, Pa.; Allentown, Pa., and at the League Island Navy Yard, Philadelphia. The Gamble Concert Company has set out to raise \$10,000 for the Red Cross, giving its services gratis. The first benefit netted the Red Cross \$1,245.

Rosalie Miller Applauded by Cultured Audience in Pittsfield, Mass.

Before a cultured and responsive audience, Rosalie Miller, the soprano, gave a successful recital in the home of Mrs. Frederick S. Coolidge, in Pittsfield, Mass., on July 28. Miss Miller sang four groups—songs in Italian, French, English and German. Among a number of well known persons in attendance were Frederick Stock, Mrs. Pablo Casals, Ruth Deyo and the four members of the Berkshire String Quartet.

"PERFECT BALANCE" IN EVERY-DAY LIVING IS HAROLD HENRY'S RULE

Eminent Pianist Says Proportion Should Obtain in All Phases of Life

JUST as perfect balance and a fine sense of proportion are distinguishing characteristics of his playing, in equal measure does Harold Henry, American pianist, apply these principles to everyday living.

Believing that a public performer cannot deliver his message properly unless his mind is trained to a wider field of thought than that supplied by art itself, Harold Henry devotes some time each day to reading and in keeping himself abreast of current literary thought. Nor is his reading confined to English literature, for he enjoys languages and counts it part of his relaxation to spend a little time each day with the great authors of France and Germany.

Keeping his body in good physical condition is part of the *credo* of Mr. Henry's life.

"A healthy body generally houses a healthy mind," he says. "It is now an exploded theory that an artist in order to play poetically must be abnormal and neurotic. In the winter I go to the gymnasium for regular training twice a week when I am not on tour and also in the summer, when I am unable to play tennis. On the other days, no matter what the weather, I walk from five to six miles."

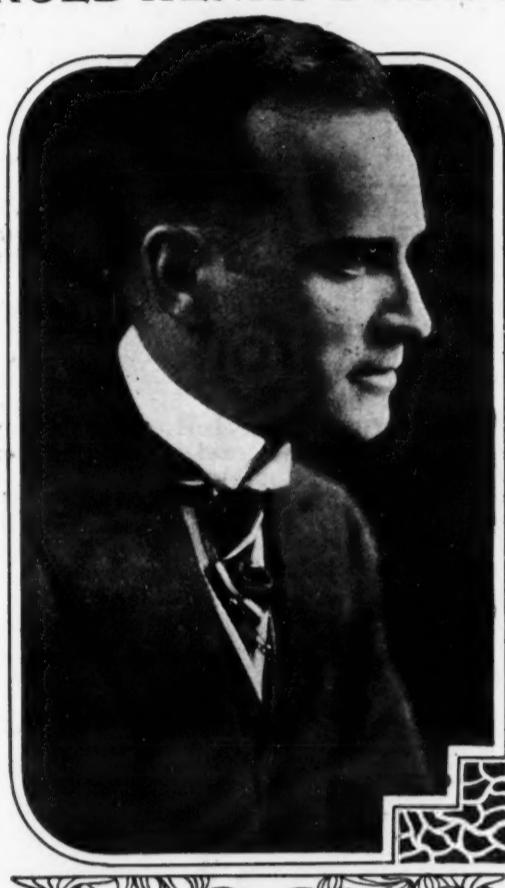
This regular routine Mr. Henry finds keeps his nerves and body in such splendid condition that the entire summer of rest—which many artists indulge in—is not necessary in his case. During the present summer, instead of whiling away the hours at some beach or lake resort, Mr. Henry is remaining in Chicago to put the finishing touches on his next season's programs and is devoting four half

STRACCIARI ENGAGED FOR CHICAGO OPERA

Campanini Concludes Arrangements With the Noted Italian Baritone for Next Season

Riccardo Stracciari, the noted Italian baritone, has just been engaged by Cleofonte Campanini for the coming season of the Chicago Opera Company in Chicago, New York and Boston. Mr. Campanini had previously engaged Carlo Galeffi, for whom he has been endeavoring to obtain a release from military service in Italy. His disappointment in not being able to accomplish this came simultaneously with Mr. Stracciari's cancellation of a tour which was to have included Havana, Buenos Ayres and other South American cities. Consequently negotiations were begun to replace Mr. Galeffi with Mr. Stracciari, the two baritones occupying parallel rank among Italian singers.

North America is not familiar with the matured Stracciari, although he sang at the Metropolitan Opera House early in his artistic development, some years ago. Since then he has risen, in Italy, Spain and South America, to the stature of



Harold Henry, American Pianist

days a week to teaching the very interesting pupils—in almost every case professional pianists or teachers—who are unable to come to him at any other time of the year.

At the end of August, in accordance with his theory of proportion in life, he will spend the month before the opening of the musical season visiting friends in New England and, as he says, "doing all those things that I have not time for during the rest of the year."

Ruffo, Marcoux and other noted baritones whom the general director of the Chicago organization has introduced to America.

Mr. Stracciari was born at Pontecchio, near Bologna, and at first took up a scientific career, being a fellow student of electricity with Marconi. However, music and the grand opera stage attracted him, and he entered the Conservatory at Bologna. He first sang publicly in oratorio there, and made his operatic débüt in the same city in "Bohème." During his notable career he has been honored by appointment to the Order of Isabella, given him by the King of Spain, the title of Cavaliere della Croce di Cristo, given him in Portugal, and designation as Commendatore in Italy.

Albany Furnishes Youngest Army Band

ALBANY, N. Y., Aug. 4.—Albany has the distinction of furnishing the youngest band that will be in the service of the United States in the present war. It is attached to the Tenth Infantry, National Guard, with headquarters in Albany. Herman Silverstein, the bandmaster is but twenty-five years old and there is not a man in his band more than twenty-seven years old. He succeeded John L. Gartland, the veteran bandmaster, when the regiment returned from the Mexican

Inspiring Music Presented at University of Virginia

Edouard Albion Thrills Hearers in Appearance at Red Cross Pageant—Mabel Garrison's Charming Recital Wins New Admirers for Metropolitan Opera Soprano—State-wide Interest in Music Has Resulted in Large Increase in Attendance at Summer School

UNIVERSITY, VA., Aug. 2.—The Fourth of July was the occasion of an unusual combination of stirringly patriotic and musical events at the University of Virginia.

Edouard Albion, noted baritone, donated his services for the purpose of raising funds to contribute an ambulance from the University. Students and faculty of the summer school and citizens of the town and county united in a Red Cross pageant and tableau which formed a beautiful setting for the artist. The south front of the rotunda with its classic pillars and the lawn with its famous old trees, made a natural theater with excellent acoustics.

Mr. Albion's experience on the operatic stage made his singing marvelously effective in the open air. Numbers demanding such delicate *pianissimo* quality as "Bois Epais" by Lully, "J'ai Pleuré en Rêve" by Hüe, and "Eleanore" by Coleridge-Taylor held the entire audience spellbound. His voice is powerful in volume, clear in tone, and of unusual range and sweetness. His interpretation is masterly in style and in every respect that of the real artist. His program was admirably chosen for a fête occasion. "Carnival" by Fourdrain, "How's My Boy?" by Homer, and "Pipes o' Gordon's Men" by Hammond were three numbers which won tumultuous applause, but when the flag of France was unfurled and placed beside the Stars and Stripes, and the "Marseillaise" was sung, the great audience leaped to its feet with shouts of enthusiasm. Mr. Albion has won the State of Virginia through his generosity as well as by his artistic work.

On July 17 Cabell Hall was filled with an appreciative audience that came to hear Mabel Garrison, soprano of the Metropolitan Opera Company. Miss Garrison's charming personality won the audience instantly, an impression that was deepened by her clear, sweet soprano voice.

She was probably at her best in her singing of a group of folk-songs that thrilled her hearers and to which she was obliged to add many extra numbers. Miss Garrison's offerings ranged from songs by Handel, Mozart, Scarlatti, the "Ah! fors è lui" from "Traviata," to a group by Campbell-Tipton, Huerter and Rogers. One of her exceptionally beautiful numbers was "Baby," a composition by George Siemonn, who was at the piano for Miss Garrison and added beautiful accompaniments to complete an evening of exceptional pleasure.

In order to meet the rapidly increasing interest in music, the University of Virginia has established a Summer School of Music and a series of musical entertainments of the first order. The enthusiasm which greeted the appearance of Mr. Albion and Miss Garrison shows what an important part good music now holds in the life of our people. This year the director of the summer school has greatly increased the facilities for musical instruction, and it is being taken advantage of by large numbers of Southern teachers.

Lafayette (Ind.) Conservatory Absorbs Parker School of Music

LAFAYETTE, IND., July 31.—Music-lovers here were interested to learn of the purchase of the Parker School of Music by Lena Baer, directress of the Lafayette Conservatory of Music. Miss Baer has taken over all the property and good will of the school conducted by W. L. Parker. The Lafayette Conservatory of Music is well established and stands as one of the leading musical institutions of Indiana. It was organized by Miss Baer in 1904 and from a modest beginning has grown to an institution of marked importance.

Miss Baer has worked arduously to



Upper Picture: Edouard Albion, Singing on the Steps of the Rotunda at the University of Virginia Summer School, in the Red Cross Pageant, July 4. Center: A Class in Music, University of Virginia Summer School. Front Row, Left to Right—Members of Faculty in Music, Mr. Fuchs, Mr. Rath, Miss Haislip, Miss Pickett, Mr. Albion, Mrs. Maphis, Director Maphis, Mr. Fillmore, Mrs. Fillmore, Miss Fennant, Miss Wingfield. Lower Picture: An Out-of-door Vesper Service at the University of Virginia Summer School, Before Which Mabel Garrison Gave a Recital on July 17

raise the standard of music in Lafayette. She has for the past nine years presented yearly a series of artists' concerts,

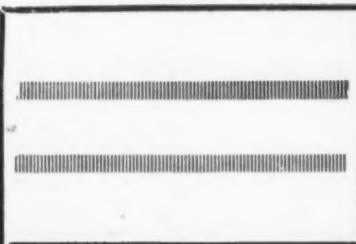
bringing to this city artists and musical organizations of international reputation. The Parker School was organized in

1914 by W. L. Parker, its faculty being composed of a number of local music teachers.

HELEN ROGERS

MEZZO-SOPRANO

Brilliant Début in "Cavalleria Rusticana"



MISS HELEN ROGERS, a New York girl, made her début in opera at Columbia University last night, singing with much charm and effectiveness the part of Lola in "Cavalleria Rusticana." Music lovers were out in force, notwithstanding the heat, and gave Miss Rogers a gratifying reception. Gifted with a voice of unusual sweetness, Miss Rogers sang her part with a sympathy and understanding rare in those new to opera. Last night marked the close of the summer opera season at Columbia. All of the performances were for the benefit of the aviation fund of the National Special Aid Society.

The "Globe," Aug. 1.

A YOUNG New York girl, Helen Rogers, made a début as Lola in the earlier work, and was cordially received. She is a pupil of Mme. Viafora. — New York "Times," Aug. 1.

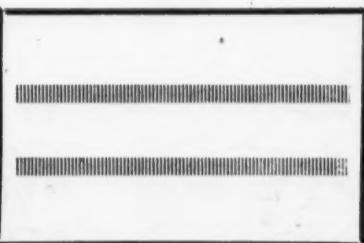
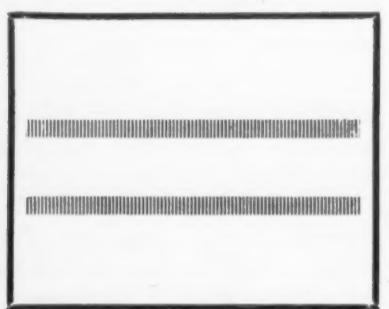


Photo by Ira L. Hill's Studio

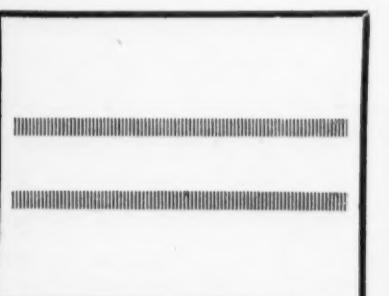
HELEN ROGERS AS LOLA



LAST night marked the final event of the Summer opera series at Columbia University, when the popular double bill, "Cavalleria" and "Pagliacci," was heard by a capacity house.

With the ending of the season, a promising American singer began her professional operatic career. Helen Rogers, a charming contralto, trained and coached in this country, sang Lola in the opening opera. Though slightly nervous, she gave evidence of unusual vocal ability and acted the coquette delightfully. — New York "American," Aug. 1.

THERE was a débâutante in "Cavalleria," Helen Rogers. She disclosed a contralto voice of fair quality and power, and a self-possession that was astounding. — The Evening "World," Aug. 1.



TODAY we notice a splendid artistic event, the début of a charming Miss Helen Rogers in the part of "Lola" in "Cavalleria Rusticana." The young and intelligent mezzo-soprano appeared for the first time in an operatic performance. Her success was complete and well deserved.

Helen Rogers has first of all a splendid voice; and nature's gift was with great judgment cultivated by her teacher Gina Ciaparelli-Viafora, who educated Miss Rogers in the serious school, and with splendid results. Besides the beautiful quality of her voice, Miss Rogers is at home on the stage. The short, but most difficult, part had in the young

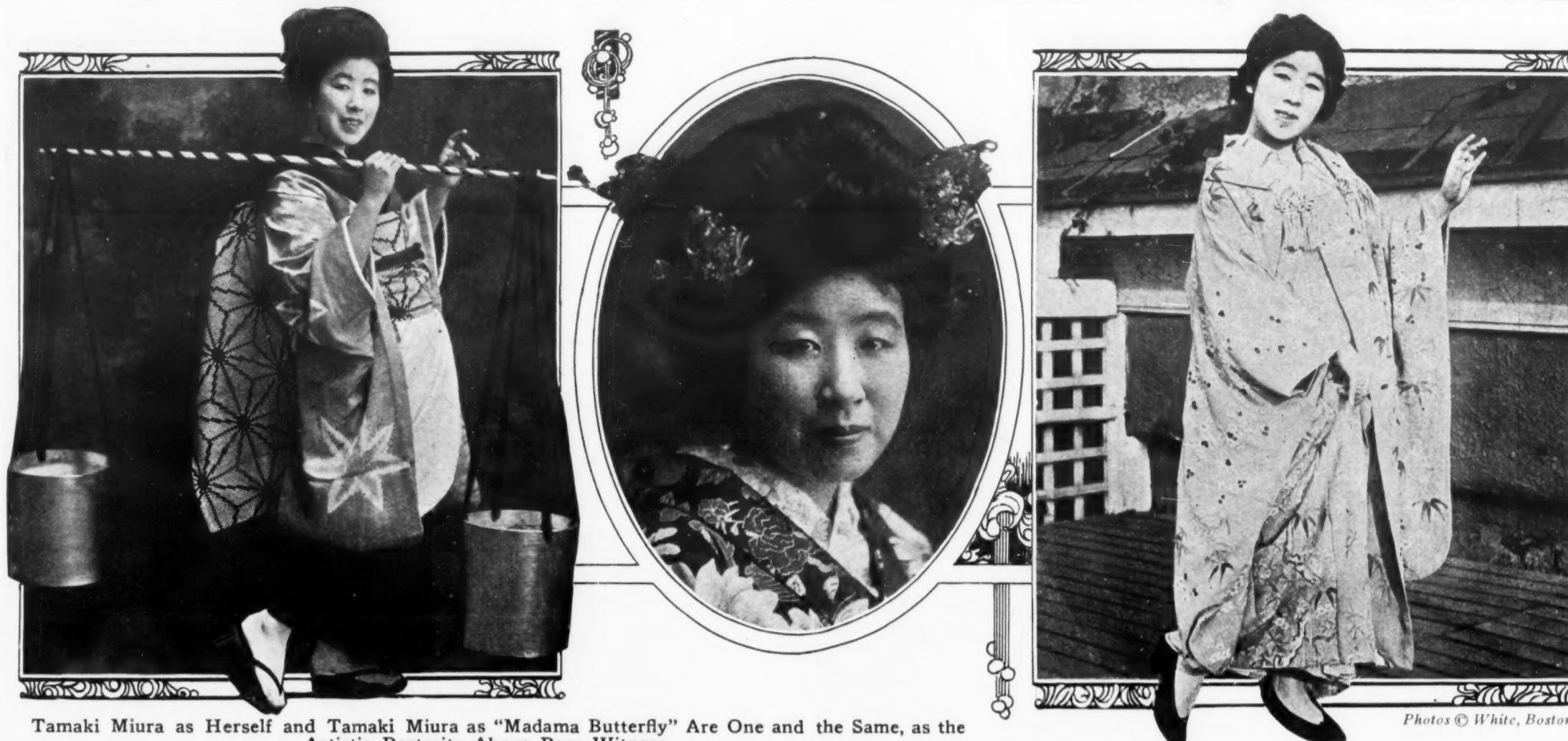
débutante such a perfectly natural and brilliant interpreter that many in the audience could scarcely believe that it was her first appearance on the stage.

Miss Rogers was given a strikingly warm and sincere ovation and received many floral tributes. It is our conviction that she will meet with brilliant success in her art.

The young and beautiful singer has every quality needful for success, and she is indeed fortunate to have as her preceptor Mme. Gina Ciaparelli-Viafora.

(Translated from "Il Giornale Italiano," Aug. 2.)

A Modern Woman From "Old Japan" Is Tamaki Miura



Tamaki Miura as Herself and Tamaki Miura as "Madama Butterfly" Are One and the Same, as the Artistic Portraits Above Bear Witness

Photos © White, Boston

HE looked as if she had just stepped down from a panel painted by some craftsman of Old Japan—a tiny, winsome figure in a kimono of dull blue, embroidered in great sprays that shaded through pink to misty blue, her dark hair rolled smoothly back in the Japanese mode. But the smiling eyes and cordial handclasp of Tamaki Miura, tiniest of prima donnas and the only operatic singer of Japanese birth, held a distinctly American greeting.

It was a scorching August day, but the dainty Japanese singer showed no traces of being disturbed by the heat. Perhaps it was her comfortable garb; or, it may have been her philosophic turn of mind. Mme. Miura combines the charm of Oriental repose with a mind that is twentieth century feminist in its point of view. It is this viewpoint of hers that has given America the opportunity of hearing an ideal *Butterfly*, for Mme. Miura does not need to act, she just IS *Butterfly*.

"This New York of yours to-day, it reminds me of Singapore," said Mme. Miura, when she had hospitably served tall, frosted glasses of iced tea, "this heat and the thunderstorms," she explained.

"When I was first married I went to Singapore. My husband is a physician and his work took him to one of the great plantations inland from Singapore. I stopped in Singapore for a time and then went up river to join my husband. Oh, I shall never forget it, the miles and miles of chocolate-colored water and the native captain praying to Mahomet when the storm arose one night! There were no other passengers on the boat and the natives were keeping a fast, so they did not eat in the day time, but had a feast each night at midnight."

Singing for the Coolies

"It is very different country in India; what you call primeval life. The jungle comes right up to the houses, and one night a tiger came and carried off my pet dog. And when I rode on the river in a *sampan* I always feared the huge crocodiles that followed. First I had no piano and I was so sad. Then one day I discovered in one of the houses a very old piano, and I was so grateful. I named it 'Gift of God.' Then I could practise. My husband and I would walk down to the river banks at sunset and I would sing, oh, very much I would sing, out by the chocolate-colored river in the sunset! It was the time of day when the coolies came back from their labor. There was a little, narrow path that led in from the fields and they would come along it, chanting their queer little songs. Then they would wait and listen while I sang

"Madama Butterfly" of Tokio Was Pioneer Singer Among Japanese Women—Determined on Musical Career in Spite of Parental Opposition—Exquisite Little Prima Donna of the Orient Believes "Woman's Place Is in the House," but She Means Opera House—Some of Her Early Experiences in India

to them. I do not think ever I have enjoyed singing as I do to those peoples whose lives are so bare and dreary. It makes me very happy."

Feminism in Japan

But why did not Mme. Miura stay in Japan to continue her singing while her husband was in India?

A sage little smile greeted the query. "In Japan it is not proper for married women to be—what you call?—before the public, yes? My parents and my husband's parents they think it a very great disgrace for me to sing; they say it not do honor to my husband's name. So I go to Singapore. When I think I may never sing again I grow very sad; almost I do not wish to live if I can not sing," and a wistful look clouded for a moment the charming little face. It gave way to a radiant smile, when I asked how she came to choose the career of a singer.

"Always I have sung—and danced," was the reply. "Then I decide, why not sing in public? So I do."

(It would seem that the simple feminine method of taking what one wants holds quite as good in Japan as America. But this is irrelevant, of course, and has nothing to do with the story.)

"I was, what you call, very great novelty, and when there are royal visitors from other lands then I am summoned to court to sing before the guests. I sing for the Duke of Connaught when England sends him to visit Japan and also before the German prince, when he was guest of the Japanese court. Then I marry; follows my trip to Singapore. We are there ten months, when my husband finishes the work he has to do and we return to Japan. My husband decides that he will study, research work, you say, in Berlin. I say I will go with him. Our parents become very much shocked. They say married woman should stay at home and wait patiently until husband returns, but I say I will go with my husband to Berlin—so I go," she added with the *naïve* smile of a charming child.

Her Début in London

Mme. Miura and her husband reached Berlin about a month before the outbreak of the great war. They had decided to stop in Berlin, but their ambassador advised against it and they left

for London. In London the Japanese prima donna made her début at a concert in Albert Hall, at which the King and Queen of Great Britain were guests and at which Adelina Patti also sang.

"They were charming to me, those English," said the little song bird, who seems quite unconscious of the fact that her exquisite art has aroused admiration not only on the part of royalty, but from operagoers everywhere in England and America. "Then, when I made my début in 'Madama Butterfly'—it was at the London Opera House, for Covent Garden was closed that year—the King and Queen came again to hear me. Oh, yes, I love 'Butterfly' very greatly. You see I am what you call 'specialist'; I do not like to do many rôles, no. That is not Japanese way; I must be myself, I must be natural, so when I sing 'Butterfly' I am myself—and people are most kind, they seem happy when I sing, and I am happy if I give them pleasure."

"Besides *Butterfly* I sing *Iris* and, of course, many arias from other operas. The 'Caro Nome' I like best of Italian arias. Japanese songs I sing after they have melody composed for them. The Japanese native music lacks melody. I am sorry to say this, for I love the art of Japan. We draw, we paint, yes, but we do not compose music—yet. Some day, perhaps, but not yet."

Mme. Miura has a great desire to take American singers back to Japan, that her compatriots may learn to know and love the music of other lands.

American Triumphs

"Just now they do not like my way of singing, my people do not," she explained. "They say it is not Japanese way, but they will like it, in time, when they have heard many of your singers."

Mme. Miura's American début was made two years ago with Max Rabinoff's operatic forces. Her tour with the Boston Opera Company has given operagoers in many parts of this country the opportunity of hearing this delightful *Butterfly*. On Aug. 20 she goes to Washington to appear in concert before the Japanese Commission at the Japanese Embassy. It will be her second appearance at the Capitol this year, as she was one of the principals at the opening of the National Sylvan Theater in Washington this summer. Plans are under way for several guest appear-

ances for the Japanese prima donna at Ravinia Park during this month and early September. On Sept. 20 Mme. Miura goes to Mexico City, where she will appear in *Butterfly* and *Iris* with the Mexico City Opera Company. On her return in October she will again join the Rabinoff forces for a season which promises to be one of unusual brilliance.

MAY STANLEY.

TRIBUTE TO MC CORMACK

Testimonial from "Lambs" as Mark of Appreciation of Tenor's Aid

A delegation from the Lambs' Club of New York motored up to John McCormack's place in Connecticut one sultry afternoon last week for the purpose of formally presenting to the distinguished tenor a beautifully engrossed set of resolutions, adopted at a recent meeting of the Board of Governors. Mr. McCormack is not a "Lamb," but when the club needed some money a short while ago and proceeded to raise it by holding a public gambol, he offered his services; hence the set of resolutions, which, to quote the words of the spokesman for the delegation, De Wolf Hopper, "but faintly convey how very grateful the members of the Lambs feel toward Mr. McCormack for his splendid and generous act."

Accompanying the resolutions was a sheet containing the autographs of 874 members of the club. Mr. McCormack intimated that he would order a frame for this unique souvenir immediately. "Don't do it just yet," interjected Willie Collier, "there are about thirty or forty more names to be added. Some of the boys are in Australia, some in South America and some in France. It will take time to hear from them all, but the name of every 'Lamb' must get in there."

Music at Onteora

Perry Averill, baritone, assisted by Elena de Olloqui, pianist, gave the following program at the largest musical gathering of the summer at the country house of Mrs. Alfred Bishop Mason (Mary Knight Wood, the composer), at Onteora, Sunday morning, July 29: Beethoven's "Adelaide" and Grieg's "The First Primrose" and "On the Hills," Mr. Averill; Chopin's Etude No. 3, "Hark! Hark! the Lark," and "Maiden's Wish," Miss de Olloqui; Thomas's "Si j'étais Roi" and "Le Bonheur et l'Amour" and Hüe's "J'ai pleuré en Rêve," Mr. Averill; Debussy's "Reflets dans l'Eau" and two "Danzas" by Granados, Miss de Olloqui; Mary Knight Wood's "Song of Joy," "Prayer for Sleep" and "Love Song of Egypt," Mr. Averill. Mr. Averill's accompaniments were played by Mary Knight Wood, the hostess.

**MLLE. ADA NAVARRETE***by Mishkin**This photo was taken on her arrival a few days ago*

Mr. Max Rabinoff Begs to Announce the Engagement of
this Celebrated Young Yucatan Coloratura Soprano
as a Valuable Addition to the Boston Grand
Opera Company Forces

ECHOES OF MUSIC ABROAD

Italian Courts Uphold Tenor in Breaking Contract Because of U-Boat Peril—Caruso in His Earlier Roles Reigns Again at the Colon in Buenos Ayres—English Critic Protests Against Stereotyped Recital Program and Urges Pianists to Leave Beethoven and Chopin in Peace for a While—Alessandro Bonci to Be a Guest Star at Italian Opera Houses This Autumn—George Bernard Shaw Sets Forth His Reasons for Considering It Impracticable for Musicians to Try to Organize—A New Achievement for the Indefatigable Dean of French Composers—Marie Delna a “Carmen” for the French Provinces

AN interesting decision illustrating the intrinsic value of contracts entered into by singers and directors in wartime has just been handed down by the Italian courts.

Tito Schipa, one of the best press-agents of the younger Italian tenors, signed a contract last year with the managerial firm of Mocchi and de Rosa by which he was to go to the Argentine again this Spring for the season at the Colon in Buenos Ayres. When Spring came, however, he was too much impressed by the U-boat activities to care to risk the dangers of the sea voyage and so refused to go. The managers thereupon brought suit against him for \$30,000 damages for breaking his contract. Now the case has been settled in the tenor's favor.

The managers contended that Schipa's excuse of fearing the U-boats was not valid, inasmuch as they had been active when the contract was made, and that, moreover, the company was to sail from a neutral port by a neutral line. The judge ruled, however, that as the submarine peril had become greatly increased since last year and the German attitude towards neutral boats was so undependable the singer was justified in breaking his contract. The impresarios accordingly had the costs of the case to meet.

Schipa came into widespread notice a couple of years ago by openly defying that powerful institution, the *claque*, at La Scala in Milan. This last year he has sung in several Italian centers, at Monte Carlo and in Spain and Portugal. His defection from the Buenos Ayres company gave the American tenor, Carlo Hackett, his opportunity to create the leading tenor rôle of Puccini's “The Swallow” in the South American première at the Colon. Schipa had sung the part in the Monte Carlo première of the work in the Winter.

* * *

HOW Caruso has gladdened the hearts of the Buenos Ayres opera lovers is emphasized by reports received from the Argentine capital, where he is the great outstanding star of the season at the Colon. It is principally in the earlier operas of his répertoire, “L'Elisir d'Amore,” for instance, that the Metropolitan's prize tenor is making operatic holiday in the South American metropolis whose streets seem to be paved with gold for the singers the public there takes to its heart.

The other tenors in this year's company seem to be faring well with their audiences, too. The American, Carlo Hackett, has justified his engagement by his singing in “The Barber of Seville”

and “Tosca,” as well as Puccini's “La Rondine,” the French La Fuente has had *Samson* and other French rôles, and Alessandro Dolci—promisingly named for a tenor—has appeared in “Madama Butterfly” and “Manon.”

The genial Armand Crabbé, of old Manhattan associations, has been one of the most hard worked of the baritones, while the Chicago company's Marcel Journet has won new personal successes in Vincent d'Indy's “L'Étranger” and some of his old rôles.

* * *

PROTESTING against the common-place arrangement of the stereotyped recital program, the music critic of the London *Daily Telegraph*, referring to singers' programs, urges the necessity of

breaking with outworn program traditions than their singing colleagues, and now it is the exception, rather than the rule, to find a Liszt Rhapsody winding up a recital, in any of the larger centers, at any rate. But the complete rest from Beethoven and Chopin that is advocated might have a wholesome effect upon both players and audiences in enabling them to gain a truer perspective of those masters and their fellow immortals on resuming contact with a fresh appetite.

Perhaps it is due to a classical overfeeding that so many writers grow peevish in regard to Beethoven nowadays. Here is one writing in London *Musical Times*, for instance, who is rather painfully conscious of how seldom



Ganna Walska, the Polish-Russian Soprano (on the Right) and a Party of Friends at Monte Carlo. The Photograph Was Taken Just Before the Singer Came to This Country

getting rid of the old order of placing the English songs last in the list.

“And why,” he asks, “should every singer insist upon providing four groups of songs representing (however badly) four different nations? What's the matter with our own? All this means, let us get away from petty convention. As for pianists, can they not let the sleeping Beethoven or Chopin lie? Can they not find any work with which to wind up that is as good for the purpose and as ‘showy’ as a Liszt Rhapsody?”

As a matter of fact, pianists have shown more courage, in this country, in

Beethoven filled Schiller's condition that the artist may be known *rather* for what he omits: “How often Beethoven will call up conflicting emotions, insert passages which will not die at the precise moment they should, but linger on, stirring ‘a long brain-wave behind them of quite alien association.’ Intellectually formal, his music, emotionally, is chaotic! The aesthetic feelings are never wrought to their highest susceptibility, never sufficiently sustained. A quick passage, or a crashing chord comes inopportune to stem the rising tide of hyperesthesia, which otherwise would paralyze the motor energies of life and hold the spirit in rapt contemplation. Within sight of the Promised Land the soul is abruptly recalled!

“Some peculiar chaotic moral energy in Beethoven represses the artist's soul, suppresses even that grand religious gloom otherwise so natural to his music. Schiller spoke bitterly of a similar defect of temperament in Shakespeare—none the less he esteemed him the greatest poet. Not less does one esteem Beethoven truly great. Yet in him, I think it must be admitted, moral energy too often usurped the place of aesthetic and religious feeling.”

* * *

ITALY'S opera houses are announcing their plans for their Autumn seasons. Ettore Panizza of long Covent Garden experience with Cleofonte Campanini, has decided to concentrate upon just three or four operas, as is his wont, at the Communale in Bologna. Mascagni's “Lodoletta” will be the novelty, but with Alessandro Bonci as the bright particular star. “Favorita” will doubtless be the box-office mainstay of the season. “Faust” is the other work to be given.

Puccini's “Swallow” is to add both Genoa and Turin to its territory. The

Chiarella in Turin will revive “L'Elisir d'Amore” for Bonci and also give “Andrea Chenier,” “Wally” and “The Girl of the Golden West,” in addition to “Aida” and “Traviata.”

Bonci is also to be “featured” at the Politeama in Genoa in “The Masked Ball.” Besides “The Swallow,” the other works listed are “Andrea Chenier,” “Carmen,” “Faust” and “La Gioconda.” Ester Mazzoleni, one of the foremost of Italian dramatic sopranos, is engaged for the season, as well as Gabriella Besanzoni, noted for her *Carmen*.

* * *

DURING the past year the custom of “star guesting” has grown to a point exceeding all previous records in France. Many of the directors in the lesser cities have resorted to the policy of importing special singers for special rôles for the sake of holding their public's interest.

Marie Delna, of one brief season at the Metropolitan, is one of the Paris singers who have thus gone a-guesting in the Provinces and she has made a special success as *Carmen*. Heretofore, for one reason or another, this richly endowed French contralto has been limited in her répertoire mainly to Bruneau's “L'Attaque du Moulin,” Godard's “La Vivandière” and Gluck's “Orpheus.”

* * *

WHEN George Bernard Shaw ventures into the domain of music—and it should be remembered that he began his literary career as a music clerk—his reflections are usually quite as worth while reading as his more or less caustic outpourings on the other, widely differing subjects that he pauses to notice. *A propos* the fourth report of the committee of the Italian Research Department on the control of industries, the unsparing Irish critic has had the position of painters, musicians, writers and actors under examination in the *New Statesman*. Musicians and the subject of their organizing through registration are thus dissected:

“The musicians present their own specific problems of organization. A musician may be a composer, and, as such, may be neither executant nor teacher. He may be a conductor, and, as such, neither a composer, executant, nor teacher. Probably most rank-and-file executants do more or less teaching; but some teachers, notably teachers of singing and composition, undertake to teach what they cannot do themselves, being in effect critical connoisseurs when they are not impostors.

“All the teachers and executants are specialists differing as much as masons from carpenters; for there are about twenty types of instruments in use, without counting the varieties which can be played by those who have mastered the type. The circumstances in which they work are not always conducive to fellowship: the musicians of the theater, for example, feel less community with the musicians of the church than a lawyer feels with a doctor.

“A piano teacher might join a Governesses' Association, if such a body existed—she would certainly not join a Union of Principal Boys from the pantomimes, though the latter would be a union of female musicians. The virtuoso who plays the solo instrument in a concerto at a symphony concert regards himself as a great artist; but the ordinary members of the orchestra claim to be no more than professionals, whilst the great mass of mere bandmen rank as artisans, and give the Trade Unionism of the orchestra the artisan tone.”

Under the circumstances Mr. Shaw holds that solidarity among musicians is impracticable. He goes on to bolster up his argument by taking some of the existing musical institutions under inspection:

“The Incorporated Society of Musicians is an organization of ‘respectable’ teachers. The College of Organists is an attempt at a Guild of Church musicians and teachers of ecclesiastical counterpoint. Both would, if they could, establish an orthodoxy and a register; but they have no effective powers. The Amalgamated Musicians' Union and the National Orchestral Association are Trade Unions of bandmen.

“There are many concert-giving groups revolving round the Philharmonic Society, which is as heartily abused by the young lions for its elderly conventionality and obsolescence as is the Royal Academy of Arts. Membership confers no professional advantage or distinction. And the Philharmonic is interesting mainly through its traditions; for it patronized Beethoven, and, after a season's trial of Richard Wagner as a conductor, discarded him for a now-forgotten member of its own clique. The Union of Graduates in Music is an attempt on the part of the holders of the Oxford

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[Continued on page 14]

ECHOES OF MUSIC ABROAD

[Continued from page 13]

and Cambridge degrees of Bachelor or Doctor of Music to assert the dignity and validity of their titles against the holders of certain Canadian and American degrees, the acquirement of which was alleged to depend on cash rather than on counterpoint.

"But both the Incorporated Society of Musicians and the Union of Graduates in Music are really teachers' organizations (and they have accordingly already been described among the teachers), and as such they have had to resign themselves after a struggle of some bitterness to accept registration as teachers with the non-musical teachers. The alternative, they found, was not to be registered at all. The difficulties were considerable, for while the musicians claimed a special Platonic dignity for the theory of their art and founded high pretensions to culture and refinement in its practice, the teachers objected to their inclusion on the ground that they were not qualified teachers of the alphabet and the multiplication table! The matter was adjusted finally, but on terms that leave the musicians in a permanent minority in the Teachers' Registration Council."

* * *

If it be true that "when critics disagree the artist is in accord with himself," Camille Saint-Saëns must have attained his object in the music he wrote for the revival of Alfred de Musset's "On ne badine pas avec l'amour" at the Paris Odéon, the Paris correspondent of the London *Musical Times* observes. For the score provided by the dean of French composers has aroused violent criticism on the one hand and inspired boundless praise on the other.

In view of the antipodal difference in temperament between him and the author the difficulty of his task is readily apparent. And yet it seems that the venerable composer of "Samson et Dalila" has almost succeeded, despite the sedative influence of his fourscore years and more, in vibrating in unison with "the youthful and amorous Alfred." Dr. Saint-Saëns

directed the rehearsals of his music for the production.

WITH "The Fourth of August" Sir Edward Elgar has completed his "Spirit of England" trilogy. The last to be composed is really the first in order in the completed work, as "To Women," which was introduced last Winter, was Part II—and "For the Fallen," also known to English audiences now, is Part III. The poems used are from Laurence Binyon's "The Winnowing Fan."

J. L. H.

SAN JOSÉ SUMMER MUSIC

Recitals at Carmel Are Chief Features of Interest During Vacation Period

SAN JOSÉ, CAL., July 30.—Rene L. Becker, organist of St. Patrick's Cathedral of Belleville, Ill., spent last week in this city as the guest of Walter B. Kennedy, organist of the First Presbyterian Church. Mr. Becker presided at Mr. Kennedy's organ at yesterday morning's service.

William E. Johnson, baritone, gave a recital in Santa Cruz last week, where he was enthusiastically received. He was assisted by Mrs. Floyd Parton, accompanist, of this city. Mrs. E. C. Rittenhouse, a Santa Cruz violinist, also assisted.

Warren D. Allen, dean of the Pacific Conservatory of Music, this city, motored up from Carmel-by-the-Sea one day last week, where he and Mrs. Allen are spending the summer. He reports great musical activity in this coast retreat. Last evening Mr. Allen gave a recital in the old Carmel Mission for the benefit of the mission fund. He was assisted by Mr. Prystal, violinist; Hether Wismer, violist, and Frederick Preston Search, cellist, in ensemble numbers. Blanche Hamilton Fox, contralto, was the soloist. This evening, Mr. Allen, Mr. Wismer, Miss Fox and Frances Marten, one of Mr. Allen's most talented students, gave a recital in Mr. Allen's studio. Next Saturday, Daniel Gregory Mason will be

in Carmel, and will give a lecture in Mr. Allen's studio.

Contrary to a report from San Francisco published last April, Louis Persinger will return to San Francisco this winter and continue his work with the Symphony Orchestra and the Chamber Music Society. At present Mr. Persinger is rustinating in Carmel.

M. M. F.

COMMUNITY CHORUS "SING"

Thelma Pierce Price and Mildred Emerson Soloists with Chorus

The Community Chorus "sing" in Central Park on Sunday, July 29, included a solo by Mrs. Thelma Pierce Price, the "Valse Song" from "Romeo and Juliet," followed as an encore by "Keep the Home Fires Burning." Mrs. Price has sung with Paul Althouse for the Philadelphia Symphony Orchestra and with the Geneva Choral Society.

Another soloist was Mildred Emerson, who sang the "Inflammatus" from "Stabat Mater." As an encore she gave a new song, "America," written by Charles Miller, which was favorably received.

Caterpillars and Park Concerts

Insects on trees in the New York parks have caused a protest to the editor of the New York *Evening Sun* by "A Reader," who says: "I admit knowing nothing of botany or the cause or best cure of this annoyance, but as one who has attended the music in the park since the park's tenth birthday let me say that this pest in the last few years has become so aggravating that once each in the last three years I have attended the concerts there and in each instance found the caterpillar nuisance so intolerable that I waited until the next year before again attending, hoping some relief would come. In short, the 'Community Chorus' in the park now has one additional voice added to its chorus, 'It is on you.' Why not do something this fall against the return of this pest?"

Marguerite Sylva, American prima donna, who is spending the summer at Lake Mahopac, will not appear professionally until after January, domestic reasons being given for her temporary retirement from professional work.

MUSIC DAY FOR 18 WISCONSIN TOWNS

Chautauqua Given Under Auspices of University—Enthusiastic Community Singing

MADISON, WIS., July 28.—One of the finest features of the Chautauqua held under the auspices of the Extension Division of the University of Wisconsin was the Music Day. The first part of the afternoon program was given by St. Paul's Episcopal Boy Choir of Chicago, under the leadership of George Allen Richardson. Their offerings were for the most part sacred music of the Episcopalian Church service, and their singing was as great a credit to their choir master as it was a joy to the audiences. The second part of the program was opened with piano solos by Minnie Notz of Milwaukee. Her playing of Schubert's "Hark, Hark, the Lark," was very fluent and musical. She also played accompaniments for James Davies of the University of Minnesota, in his charming illustrated lecture on "Folk Songs."

The evening program was given in two parts by the boy choir, the first part consisting of sacred and patriotic music and the latter part of secular numbers. The choir numbers forty boys and four men. Master Bradley Davies created much enthusiasm by his singing of Dell Acqua's "Villanelle." Stuart Dykema's tenor solos displayed not only the exceptional tonal beauty and carrying power of his voice, but a keen appreciation of musical values. Hugo Lester Castle, basso-cantante, gave solo numbers also. His voice combines richness and volume with splendid precision as to enunciation and breath control.

Community singing was part of every evening's program. Some of the choruses came to regard their own part of the performance as the main event of the evening. This fact alone would justify the existence of the University of Wisconsin Chautauqua, and was most encouraging to the organizers, who have worked to give to Wisconsin audiences, at a nominal price, an inspiring entertainment.

A. VON S.

Auguste BOUILLIEZ

of the BOSTON GRAND OPERA COMPANY

formerly leading baritone at COVENT GARDEN and Théâtre Royal de la Monnaie, Brussels, has appeared with great success in America.



In *Tosca* at Columbia University

New York Evening Telegram, July 25, 1917:

A most favorable impression was produced by Auguste Bouilliez, a newcomer here, but very well known in Europe, where he has sung with great success in all the principal opera houses, and especially at Covent Garden and at the Théâtre de la Monnaie, of Brussels. His Scarpia is a sinister figure; one of those gripping impersonations that one rarely forgets. Vocally he displayed an abundance of tone such as to call forth enthusiastic applause in the finale of the first act. His scene with Floria Tosca in the second act was played with admirable skill and discretion.

New York Globe, July 25, 1917:

Mr. Bouilliez was throughout a conscientious representative of a conscienceless villain.

In *Carmen* with Cosmopolitan Opera Co.

New York Tribune, April 24, 1917.

Of the other artists, Auguste Bouilliez, as Escamillo, displayed a robust voice and a good sense of style.

New York Evening Post, April 24, 1917.

Mr. Auguste Bouilliez was a splendid Escamillo, singing the Toreador song with plenty of verve and enthusiasm.

Evening Mail, April 24, 1917.

The most pronounced success of the evening, however, was won by Auguste Bouilliez as the Toreador, his singing and acting proving equally pleasing.

New York Herald, April 24, 1917.

Auguste Bouilliez, who sang a few weeks ago in the Garden Theater with the Cosmopolitan Opera Company, was Escamillo, and of all the principals he was the most satisfactory. His fine, even voice and good singing style were best shown in the Toreador song and the audience showered him with applause.

New York World, February 11, 1917.

There were elements in the performance to commend. Take the handling of the scene in the second act of "Carmen" during the singing of the Toreador song. This aria, splendidly given by Auguste Bouilliez, an admirable Belgian baritone whose abilities entitle him to consideration in a better company than the Cosmopolitan, was made very effective.

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ARTISTS' REFUGE IN PARIS IN NEED OF FUNDS

Public-Spirited Parisians Make Appeal Through Otto Kahn to Readers of New York Herald

Public-spirited Parisians have brought to the attention of the New York *Herald*, through Otto H. Kahn, the great need which now confronts one of the most worthy of the many French war charities.

Early in the war "Le Repas des Artistes" was organized by Mme. Georges Bechmann, wife of Colonel Bechmann of the French army. Her purpose was to assist one of those classes of society which has felt most disastrously the heavy hand of war—the French artists of all categories, including painters, sculptors, musicians and members of the theatrical professions.

Mme. Bechmann acquired and fitted up in the Rue Fontaine "La Feria," affording comfortable rooms in a convenient center, where for the nominal sum of five cents a complete luncheon of five courses could be served to these needy professional men and women. Soon there were 200 daily guests gathered about the small tables, where everything possible was done to make them feel at ease and at home. In a letter to Mr. Kahn Mme. Bechmann asked him to enlist the interest of *Herald* readers in this work, which has, hitherto, been well supported by prominent French men and women, among whom may be mentioned the President of the Republic, M. Poincaré, and Mrs. Poincaré and other famous men and women in many walks of life.

Donations or cheques will be thankfully received by the president, Mme. G. Bechmann, No. 52 Avenue Victor Hugo, Paris, or by the French newspaper *Le Figaro*, whose columns are open to subscriptions to the Repas des Artistes.

FREMSTAD AT OCEAN GROVE

Brilliant Program Given By Metropolitan Soprano—New Music Drama Heard

ASBURY PARK, N. J., Aug. 6.—Olive Fremstad, soprano of the Metropolitan Opera Company, presented a splendid song program in the Auditorium, Ocean Grove, on the evening of Aug. 4. That the artist aroused at once the enthusiasm of her audience was evident from the hearty applause which greeted her at the close of her first group of songs.

Mme. Fremstad was in superb voice, except for a slight straining, which was noticeable at times. She opened her recital impressively by leading the large audience in the singing of our national anthem; then followed songs in French, Italian, German, Norwegian and English. "Wenn die Linde blüht" by Reger and "Die drei Zigeuner" by Liszt were her best numbers. The singer was forced to repeat d'Ambrosio's "Les papillons de petal des fleurs," which she did superbly, and also received hearty applause for Grieg's "Tak for dit rad," which she sang in Norwegian.

Mme. Fremstad had a splendid accompanist in Henri Doering.

The Ocean Grove Association, Frank B. Smith, general superintendent, presented "Ahasuerus," an Oriental music drama with original words and compilation of music by William Dodd Chenery in the Auditorium, the evening of July 31.

The work of the soloists was very good, especially that of Mrs. Blanche Bennett Shreve, as Queen Esther. Gilbert Wilson, as Ahasuerus, Grant Odell as Haman, Roy Williams Steele, as Mordecai, and Annabel Hennessey as Zeresh. The latter proved to be a clever actress, as

OUT-DOOR LIFE CLAIMS LUCIEN MURATORE AND HIS FAMOUS WIFE THIS SUMMER



Lucien Muratore and Lina Cavalieri Reveling in Summer Joys at Their New London Home

At a short distance from New London, Conn., Lucien Muratore, the tenor, with his famous wife, Lina Cavalieri, are spending a vacation marked by a great variety of activities. Bathing, fishing, walking, study and painting occupy the time of these artists, both of

whom are passionately devoted to open air life.

The tenor's fishing expeditions are invariably successful and he never comes home without having made a substantial catch. After their morning sea bath the singers spend hours in preparation of

new operatic rôles as well as in restudy of old ones. Mr. Muratore works at painting in the afternoon with his friend, the noted landscape painter, Willard Metcalfe. In New York in September the tenor expects to show his friends how he has profited by the advice of this master.

well as possessing a pleasing voice. The chorus work was supported by Clarence Reynolds at the organ, Julius King at the piano, and an orchestra. The organ accompaniment was somewhat heavy at times for the chorus. A good sized audience greeted this first production of "Ahasuerus," despite the intense heat. It will be repeated on Aug. 7 and 14.

On Aug. 3 the Schubert Quartet, composed of Mildred Reardon, soprano; Christine Schutz, contralto; Roy Williams Steele, tenor, and Royal Dadmun, baritone, gave a pleasing concert in the Auditorium.

Arthur Pryor's Band attracted large audiences to the daily concerts despite

the intense heat of the past week. The pleasing soloists were Florence Cavanagh, soprano; Morton Smith, baritone; Charles Thetford, clarinetist, and John Kirbus, flute soloist.

The Sunday evening concert of Patterson's Orchestra in the Casino pleased a large audience. The soloists were Emerentia Westervelt and J. Morton Smith.

Florence Phillips, contralto, one of the soloists with Arthur Pryor's Band for this season, was instantly killed in an automobile accident in Elberon, N. J., on the evening of Aug. 1. Ole May, euphonium soloist with the band, and his wife are both in a critical condition in the Long Branch Hospital as a result of the same accident.

New York's Song and Light Festival Set for Sept. 13 and 14

On September 13 and 14 the New York Community Chorus will give its second annual "Song and Light" Festival in Central Park, under the leadership of Harry Barnhart. Two thousand chorus members are rehearsing for the festival, and, in addition, 2,000 children will also sing.

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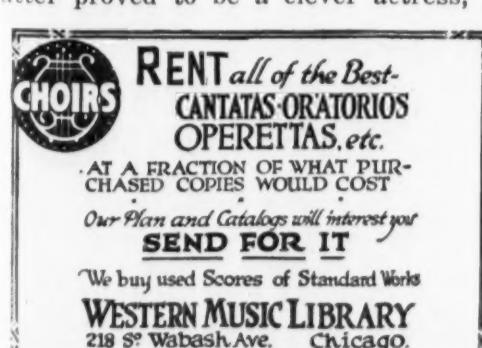
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Defends Mr. Monteux's Alleged Neglect of American Composers

To the Editor of MUSICAL AMERICA:

Apropos of the recent civic orchestral concerts, musical critics have rather severely criticised Conductor Monteux for his failure in a five weeks' season to produce a single composition by an American composer.

Admitting the anomaly of hearing at concerts which were professedly patriotic, our national anthems, sung by foreign singers with a marked foreign accent, while our native creative effort was only conspicuous by its absence, nevertheless in fairness and justice to Mr. Monteux may I, an American composer, be permitted to state my experience with Mr. Monteux as illustrative of what his attitude toward the American composer really is.

On occasion of the second civic concert I visited the green room and introduced myself to Mr. Monteux, explaining that I was desirous of submitting an original orchestral score to him. Although I was absolutely unknown to Mr. Monteux, he nevertheless made an appointment with me for the next day. At this time he received me in his home in a most delightful and courteous manner and I had the privilege of playing my work for him. In a most candid manner he informed me that his programs were made up for the first ten concerts, but informed me that should the concerts be continued past the first ten (and this then seemed quite probable) he would produce my work.

As we all know, the concerts were not continued, but I have not the slightest hesitancy in saying that if they had been, I absolutely believe my work would have been produced. At any rate, Mr. Monteux is entitled to time before any judgment on his attitude toward American composers can be taken. Coming here, a stranger, it was only to be expected that he would give prominence to the works of his own native France, unfortunately neglected by our own orchestras, and in giving us such splendid performances of them, as, for instance, d'Indy's "Istar," he has earned the gratitude of all music-lovers.

Furthermore, since Mr. Monteux has been the object of so much attack in this respect, may I say that our resident conductors have, with rare exceptions, certainly not distinguished themselves with the exhibition of any rare zeal in behalf of our native composers. Writing to the conductor of one of the largest of our orchestras, I was informed by his secretary that he was then too busy to look at new scores. Without doubting this statement in the least, I submit that the conditions of the musical head of one of our large orchestras being too busy to look at new scores is a wrong one and should be remedied. Why not have a committee to separate the wheat from the chaff, thus assuring a chance to those that are worthy?

And let us also, in view of the current criticism, mark the difference in Mr. Monteux's conduct. He, at least, looked at not only my score, but as I am in a position to state, the scores of other American composers. Let us be fair to him and give him time instead of framing snap judgments on his attitude toward native effort. He at least indicated a willingness to perform native works and had time and circumstances permitted would undoubtedly have done so. Events will no doubt prove that he will do his full duty toward the American composer.

JAMES P. DUNN.
Jersey City, N. J., July 30, 1917.

The American Composer and the Publisher

To the Editor of MUSICAL AMERICA:

Much has been written lately concerning the American composer, and much has been done in his behalf; such splendid work, for example, as Mr. Freund's

in MUSICAL AMERICA. Others, too, have done much for our native composers. I wonder, however, whether these men who have given so largely of their time and influence for this cause, in looking over the compositions of American composers in the publishers' catalogs, are not somewhat disappointed with the contents.

There are few works in the larger forms published, and, while there are many "smaller forms" published, their quality is by no means on a par with their quantity. Now it must be remembered that the creative ability of our country is judged not only by the comparatively few "big" works to which we proudly point, but even more by the great number of published American compositions in the smaller forms which fill our catalogs. And, indeed, this lack of great compositions among the catalog lists of publications has caused many a cynical remark in regard to American creative ability.

A few questions may reveal the matter in a slightly new light. In the first place, do our publishing houses accept the best that American composers produce for their catalogs? Works in the larger forms are too expensive to publish and the publisher who naturally wishes to conduct a profitable business publishes only those new compositions in the smaller forms which will "sell." This principle excludes many of the best American compositions on account of their difficulty, modernity, or lack of popular appeal.

This statement is not idle theory. Several composers with whom I am acquainted have had great difficulty in publishing their best works, relying mostly on what are sometimes appropriately called "pot-boilers," compositions far below their natural ability. Some of our publishing houses have done a great deal for the American composer. Others, however, have put American creative ability in a very bad light by choosing works for their catalogs entirely on the ground of popular appeal—not artistic merit.

Another complaint may be made against some of the artists who sing American songs. The publisher very often relies more or less on the artist's choosing, and the artist very often makes the serious mistake of making his "light group" and his "American group" synonymous. The result is that the American composer is seldom represented by serious art-songs, but more often by sentimental ballads, pretty and clever enough, but hardly great music. Is it any wonder that a foreigner looking over the American songs on an artist's program concludes that we have no deep creative ability? Some artists have made special efforts to produce only the best of native works for the permanent development of American composition; others, however, have not been so careful.

There are also difficulties in regard to the production of works in the larger forms, but there is not space to mention them here. I trust that these remarks will be regarded in no way as a slur upon efforts in behalf of the American composer for they are not meant to give any such impression. They represent simply the sincere personal opinion of one who has been acquainted more or less intimately with the situation of the American composer.

Very sincerely yours,
HOWARD HAROLD HANSON,
Head of Department of Theory,
College of the Pacific, San José, Cal.
Wahoo, Neb., July 25, 1917.

Makes Urgent Plea for Less Hackneyed Works on Concert Programs

To the Editor of MUSICAL AMERICA:

There seems to be a general idea among some New York musicians that everything west of the Hudson River is tall timber. The writer has noticed this from various programs that have been given in southern and western cities by orchestras, violinists and pianists. The writer has been listening to professional musicians for a good many years, and from what he has heard musicians say about various programs in various places, has come to the conclusion that it is about time for the average professionals to revise their programs.

For instance, there is Chopin's Nocturne, Op. 15, No. 2. The writer has heard this nocturne played by about every professional pianist that he has heard in the last forty years. Why is it that pianists will stick to this particular number? Why not play Op. 62, No. 2, which is one of the loveliest of

nocturnes? And why does nobody ever play that most splendid of Etudes, Op. 25, No. 27? Not once in my life-time have I heard this played by a professional pianist; and it takes brains as well as fingers to play it. Then there is that everlasting waltz of Chopin's, Op. 64, No. 2. There are a good many other waltzes; and, speaking in a general way, there is so much piano literature that it is rather a wonder that pianists do not vary their programs more.

It is a great deal the same with violinists, who almost invariably play that old concerto of Vieuxtemps, or some of Paganini's fireworks. These bob up on almost every program. Orchestras are likewise great offenders in this line. They come down here and play the Overture to "Oberon," the "Jubel" Overture, the "1812," and the "Dance of Death"; and those things also the writer has listened to for more than two generations. Now conductors, violinists, pianists: if you please, we are getting sophisticated. We are not nearly so green as you think. There are fine vocal teachers and capable pianists and piano teachers in a great many towns in the South and West; and people go to Europe much more frequently than they did sixty years ago. Before the war started flocks of girls used to go from southern cities to Europe in charge of one or two staid and mature matrons, and when they came back they generally knew something about music. They have heard fiddles in Ireland, bagpipes in Scotland, guitars in Spain, orchestra concerts in the large capitals, opera, big organs, Wagner music dramas in Bayreuth, samisens in Japan, tom-toms in India, hewgags in Pango-pango and youp-yous in Booriaboola-Gha; and it is not to be expected that bright people will be content with the same old things in music forever and forever. I know a sleepy little village down in Mississippi not more than one size larger than a New England flap-jack, where dwells a demure little school mistress who has been to Europe three times, with side trips to Alaska and South America thrown in for good measure.

In fact, people now-a-days explore the old world from Tangier to Spitzbergen and from Cork to Calcutta (not missing a good deal of Africa sometimes), and the old régime seems to have passed away. We are no more provincial down here than the East is in some ways. Here is a partial list of cities containing people who have made the grand tour, and many of them have been around the world: Richmond, Tampa, Boise City, Winnipeg, Amarillo, Memphis, Medicine Hat, Linsburg, Dallas, Mount Clemens, Chicago, San Antonio, Cairo, Valdosta, Painesville, Spokane, Cleveland, Ohio; Cleveland, Tenn.; Cleveland, Fla.; Birmingham, Carson City, Jacksonville, Jackson, Miss.; Jackson, Ga.; Kansas City, Keokuk, Kokomo, Kankakee, Shuquulak, Fondulac, Wahalak, Hackensack, Rockton, Blockton, Brockton and Stockton, Frankville, Blankville, Rankville, Tankville. There are a few other towns in the rather restricted territory that lies between Hoboken and Los Angeles, but these will do for samples; so, Mr. Conductor and Mr. Pianist and Mr. Violinist, please find something new to play to us, for the grumbling is loud and deep, and many musicians have said that they would not go to hear another program played unless they knew exactly what it contained.

H. L. SMITH.
Chattanooga, Tenn., July 30, 1917.

Suggests "La ci darem" May Be Record Inquirer Seeks

To the Editor of MUSICAL AMERICA:

Is it not possible that your correspondent, "J. P.," who inquires after a certain phonograph record, refers to the duo for soprano and baritone from "Don Juan"—"La ci darem la mano"?

Yours truly,
HILDA F. HAWES.
New Orleans, La., July 30, 1917.

To the Editor of MUSICAL AMERICA:

These letters from the Victor catalog may be the records which J. P. inquires about in your "Open Forum": No. 89015—"La ci darem la mano" (from "Don Giovanni"), sung by Farrar and Scotti; 92505—the same duet, sung by Graziella Pareto and Titta Ruffo

Yours truly,
PAUL LEMPERLY.
Cleveland, Ohio, Aug. 1, 1917.

CHAUTAUQUA FAILS IN LOS ANGELES

Insufficient Public Support Is Cause—Soprano Meets with Tragic Death

LOS ANGELES, CAL., July 25.—The musical pabulum that was promised to Los Angeles in wholesale quantities for July and August has been cut down about 98 per cent. The managers of the Chautauqua session had provided a list of a dozen prominent artists and about 30 near-artists, half a dozen church choirs, an opera complete with chorus, and an oratorio, also with chorus.

Mme. Schumann-Heink gave the first recital and drew from 2500 to 3000 persons. So far so good, as the management must have figured on losing on the big sum it would have to pay her and make it up on the lesser lights. Three thousand tickets for this recital would have been all right if there had been charged the usual rate for her concerts, i. e., from \$1.00 up to \$3.00. The trouble was that the Chautauqua rate of fifty cents to \$1.50 was not high enough, as probably most of the sales were fifty and seventy-five cent seats. But the real cause of the collapse was in the fact that possibly not more than 100 season tickets were sold, judging from the attendance on the lectures the first three days. Naturally, the thing could not go on under these conditions and the discontinuation of the Chautauqua effort was announced on the day following the Schumann-Heink recital.

The next thing in order was to find the manager of the session and the necessary \$7,000 to pay the contracted debts. Neither was in sight. The building expense was light, owing to the proposed use of the Billy Sunday auditorium, which had been built two months in advance of his meetings. The musical section of the affair was in the hands of L. E. Behymer, who had arranged a procession of artists second to none offered at any meeting of the kind in the country, save at the mother Chautauqua in New York. The fact that so many artists of prominence are in Southern California gave unusual opportunities for the selection of talent.

The cause of the failure is simple enough—the public didn't buy the tickets. The cry for money has been so great—Liberty Bonds, Red Cross, special war charities, etc.—that the public has grown parsimonious. The advice of the economists at Washington to spend nothing unnecessarily is being taken literally here.

The Los Angeles musical fraternity was shocked to-day by the death of Willy Smyser, soprano, choir director and musical club woman. A family party consisting of Mrs. Caroline Smyser, her two daughters Helen and Willy, Rev. Jesse McKnight, husband of Helen and pastor of the Wilshire Christian Church, and George M. Duncan, nephew of Mrs. Smyser, were riding in an automobile. All save Mrs. Smyser were killed by a switch engine on the Southern Pacific Railroad. Mrs. Smyser's death is expected.

Willy Smyser was a social and musical favorite, a member of the St. Cecilia Club, secretary of the Lyric Club (conducted by J. B. Poulin), a member of the Scottish Rite Choir, of the Dominant Club and other social organizations. Also, she was conductor of the choir of the Santa Monica Christian Church. Miss Smyser was so popular and so well known as a singer that her tragic death came as a severe shock to the entire local musical fraternity.

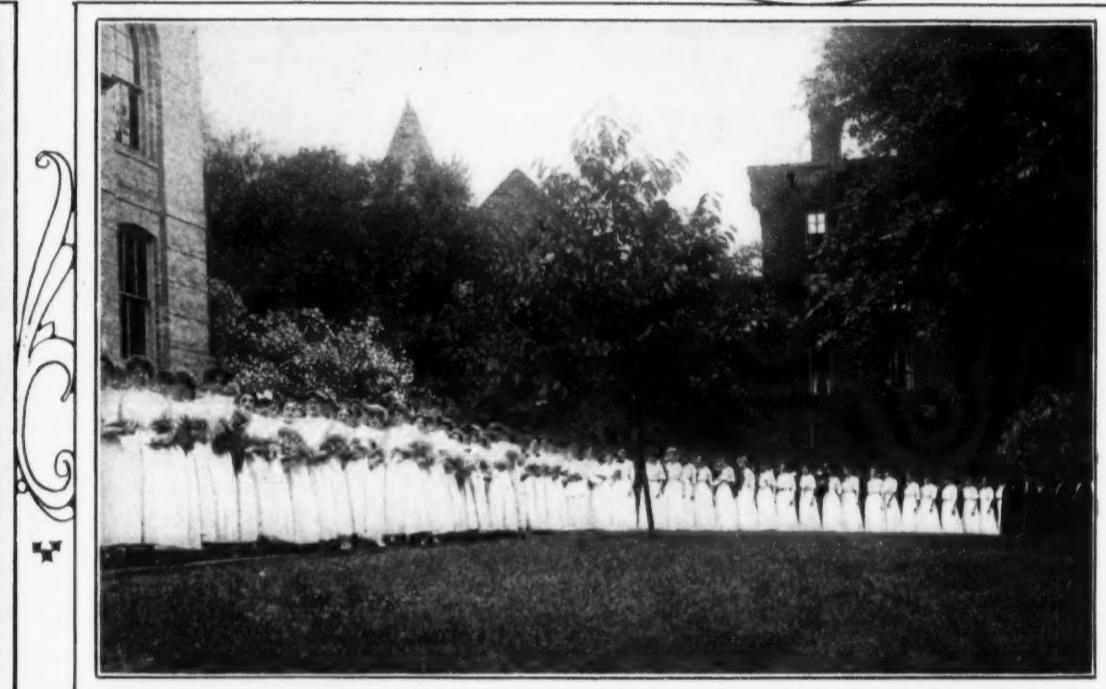
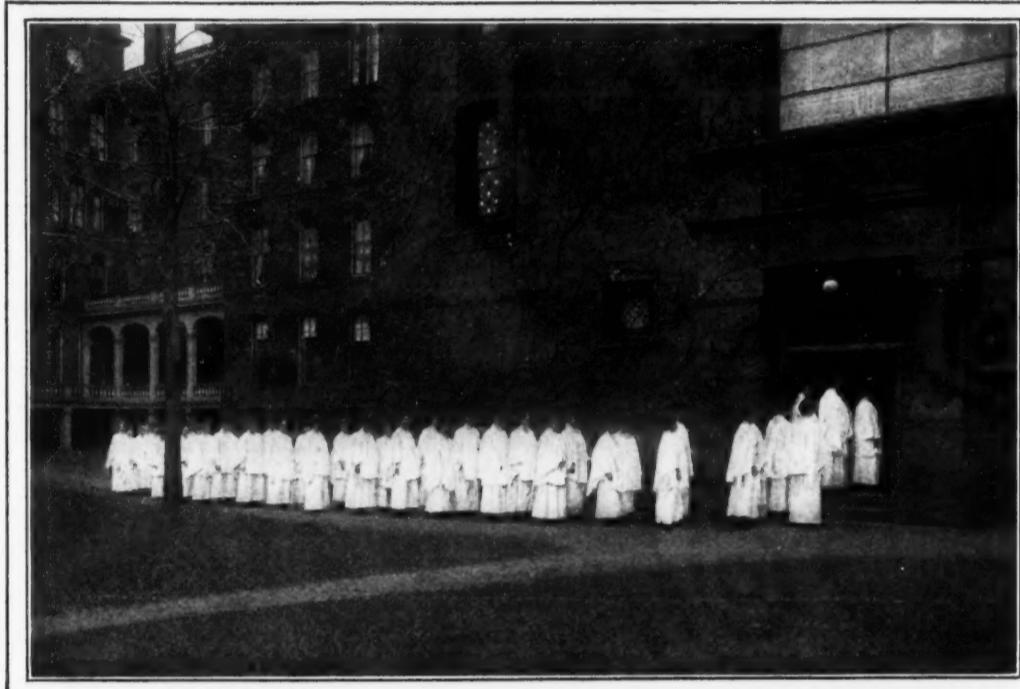
W. F. G.

Sergei Klibansky Spending Brief Vacation in Adirondacks

A number of Mr. Klibansky's pupils have been active of late. Lalla Cannon and Gilbert Wilson scored individual successes, the former at a concert on July 29 at the Marlborough-Blenheim, in Atlantic City, and the latter as the King in the oriental music drama, "Ahasuerus," which was given July 31 at the Ocean Grove Auditorium. Mr. Wilson made a good impression and was re-engaged for next season. Grace La Salle has been engaged to appear in "Miss Springtime" next fall.

Sergei Klibansky, the New York vocal teacher, concluded his summer course on Aug. 2, and left for a vacation in the Adirondacks. He begins his fall term Sept. 1.

Academic Course for Musicians in Ohio College



Upper Left: A Glimpse of the Campus and Buildings at Lake Erie College, Painesville, Ohio; Upper Right: Henry T. Wade, Head of the Department of Music, Lake Erie College; Lower Left: The College Choir; Lower Right: Class Day Procession of the College Chorus

PAINESVILLE, OHIO, Aug. 10.—The present tendency in musical education is toward a broad academic training combined with the training along musical lines. This increases the demand for teachers who have had a collegiate training as well as a musical education. Among the academic institutions which have anticipated this demand for highly trained instructors in music and which have given music a large place in their curriculum, Lake Erie College is especially prominent.

The degree of bachelor of music is conferred upon students who complete four years' work in theoretical, historical and critical courses in music, together with certain prescribed and elective courses in language, literature, psychology and other college departments and who attain a high degree of proficiency in organ, piano, voice or violin. To satisfy this part of the requirement a longer period of study than four years is sometimes necessary. With this kind of preparation the graduates may qualify for positions of distinction.

The candidates for the degree are allowed a limited amount of credit for work in practical music when certain specified courses in theoretical music are also elected. The requirements for admission to the music course are the same as those for admission to the regular college course in liberal arts. The high standard maintained both at entrance and during the course makes of the two groups of students an exceptionally homogeneous body.

Under the able direction of Dean Henry T. Wade, the department of music at Lake Erie College has gained recognition as one of the best in Ohio and particularly in the northern section of the State. The college is located in this beautiful little city, which preserves in its elm shaded streets and its lovely residences the atmosphere of the old Western Reserve. That it is an ideal location for a college is evidenced by the wide

territory represented by the student body. During the present year students are registered from Illinois, Indiana, Iowa, Kansas, Maine, Michigan, Mississippi, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Texas, West Virginia and Canada.

The president of Lake Erie is Vivian B. Small, A.M., Litt.D., LL.D. Hon. James R. Garfield is president of the board of trustees. The faculty of the department of music includes Henry Thomas Wade, A.A.G.O., dean; Edna B. Riggs, Mus. B., piano; Alice Cory, asso-

ciate professor of vocal music; Mrs. Marie Burt Parr, public school music methods; Sol Marcossen, violin.

The theoretical courses are arranged primarily to draw out the creative instinct in the student and to give training in expression through musical composition. There is given each year a recital of original compositions of merit by the students.

That Lake Erie College is a musical center is indicated by the list of prominent artists who have appeared there recently. During the present year lec-

tures on musical subjects have been given by Prof. Hamilton C. MacDougal, director of music at Wellesley College, and by Prof. Dayton C. Miller, sound expert at Case School of Applied Science. During the last few years the following artists have given recitals at Lake Erie College:

Harold Bauer, Mrs. Edward MacDowell, David and Clara Mannes, Oscar Seagle, Christine Miller, Arthur Shattuck, Olive Mead String Quartet, Rachel Green, Mme. Antoinette Szumowska, Reinold Werrenrath, the Adamowski Trio, and William Churchill Hammond.

ARTISTS UNITE FOR NOVEL WAR BENEFIT

Schumann-Heink, Rothier, Franko, Pilzer and Others Score at Manhattan

The gala concert at the Manhattan Opera House, New York, given by the Order of the Golden Cross for the benefit of American aviators and French mothers and infants, was not as well attended as the cause warranted. Undoubtedly the oppressive heat of the day had frightened many from coming. Had these delinquents but known of the refreshing coolness that awaited them within the effectively illuminated theater they no doubt would have answered the call. Under the auspices of "La Mutualité Maternelle de Paris" and the Order of the Golden Cross, founded by the Aeronautical Society of America and under the patronage of an imposing list of the country's leaders of society and finance, a lengthy, perhaps a somewhat too lengthy, program was offered that could not have been eclipsed for heterogeneity.

Nahan Franko, the guiding spirit of the evening, was ever and everywhere in evidence—as assisting violin-playing

soloist, as conductor of the orchestra and as discreet and circumspect orchestral accompanist. And when not contributing directly to the evening's performance, the conductor was otherwise doing the honors in some way or another. Franko's popularity was apparent from the first, but especially when he became the recipient of an imposing laurel wreath.

The evening's star was the invincible Mme. Schumann-Heink, who had answered the appeal from mothers and infants by promptly packing up and coming here straight from California. She sang the big aria from "Le Prophète" and especially three songs of Bizet, Weatherly and Ardit, with a spiritedness that was marvelous. Herein she has much in common with her sister artist, the indomitable Lilli Lehmann. The genial singer was cheered and applauded to the echo.

The program included about everything that anyone might have desired. There was a petite fancy dancer, little Helen Badgely, aged about seven, who danced herself into the hearts of the children-loving among her spectators. John O'Malley sang three simple songs of Kate Vannah with a fresh Irish tenor voice. There was also a one-act social drama, by Geoffrey C. Stein, rather stretched to be sure, with Mme. Myriam Deroxe as a lead. Léon Rothier of the Metropolitan sang his standby, the air from "Robert le Diable," with all his usual artistic finish and very impressively the "Marseillaise," with the

French flag as an effective accessory feature; also a song by Emilie Bauer. Max Gegna played Tschaikowsky's Nocturne indifferently well and the Von Goens "Scherzo" rather better. Gratefully received was also the Wieniawski Polonaise played by Max Pilzer.

Further numbers scheduled on the program were the characteristic dances of Mme. Teresa Cerutti; songs and chorus, "America, Here's My Boy," sung by Private Bruce Wainman and a choral arrangement of "America," sung by a chorus of members of the First Reserve Aero Squadron, under the direction of J. W. McCabe, district superintendent of public schools. Subsequently there was also a brief address on "Physical Preparedness," by Dr. Roller, and last, but by no means least, a veritable wrestling bout between Dr. B. F. Roller and Tommy Draak, a prominent Belgian athlete.

The "Star-Spangled Banner" furnished a fitting conclusion to the evening's program.

O. P. JACOB.

Harold Henry to Play with Chicago Symphony

The dates for the appearances of Harold Henry, gifted American pianist, as soloist with the Chicago Symphony Orchestra have been set for Nov. 9 and 10. Negotiations are pending with Mr. Henry's managers, Haensel & Jones, for several other orchestral engagements during the forthcoming season.

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New York, August 11, 1917

TO BAR CAMPANINI?

Perhaps Max Smith's tale in last Sunday's New York *American* about the Metropolitan's dread of Campanini's proposed operatic invasion next season is only one of those yarns begotten of the hot weather, such as every summer brings in its train. Perhaps it has a discoverable basis of truth. In either case it intimates rather pointedly that competition is not altogether to the taste of the operatic emporium on Broadway. Competition is unquestionably a necessity from the standpoint of artistic considerations. But, also, it is an expensive necessity.

It is an engrossing story that Mr. Smith recounts. Campanini has, as for many months has been known, planned to give four weeks of French and Italian opera at the Lexington Avenue Opera House, which Oscar Hammerstein erected for opera, but was never permitted to use for that purpose. The Chicago impresario has prosecuted his plans with vigor but, according to Mr. Smith, there are now many who doubt whether the course of his project will long be permitted to run smooth. Such people have come to the conclusion that the elements arrayed against Campanini are altogether too powerful and influential to be successfully weathered by the Chicagoan. To lend additional color to this hypothesis, there is a well-defined rumor to the effect that a sort of *rapprochement* has been effected between the Metropolitan potentates and their erstwhile enemy, Hammerstein. According to this, the Punic hatred has died out to such an extent that the Metropolitan will actually enable Oscar to give opera under the aegis of its own good-will—always provided that Hammerstein's opera doesn't tread on the toes of its own. Those from whom Mr. Smith derives his information profess to believe that Oscar will give English performances at the Lexington next season. Mr. Smith, on his part, surmises that he would be suffered—nay, encouraged—to exhibit such discarded Metropolitan wares as "Mona," "Cyrano," "Madeleine," as well as various other works not in the Broadway répertoire, so as to preclude rivalry. Thus Hammerstein's capacity for competitive mischief would be reduced to a minimum and at the same time the Campanini peril would in all likelihood be side-tracked, since the Chicago folks would be automatically barred from the Manhattan Opera House and except the ancient and honorable Academy of Music, now in a pretty dilapidated, if not, perhaps, a totally irremediable state, no place would be available to shelter them.

It all sounds interesting and to a degree plausible. If the Metropolitan directorate has really taken such fright at the proposed incursion of the Campanini forces it would seem to prove that the Western company is capable of large things, and that the local

one does not feel altogether able to abide the comparison without a certain detriment to its own prestige. Musically speaking, therefore, no little good ought in one fashion and another to come out of the West. At the same time it is just a trifle difficult to believe that the Metropolitan should so openly advertise a fear of rivalry or a disinclination to meet it. We should place somewhat greater credence in the story if it reached our ears in the coolness of autumn.

NO PLACE FOR MEDIOCRITY

The Commission on Training Camp Activities, which was appointed by the War Department to look after the welfare of our enlisted men, especially as to musical and dramatic entertainment, is facing serious problems. While the musical profession affords many directors of singing, men of tested ability, only a small percentage of them are endowed by nature with the ability to lead "a tired lot of men who need stimulation and inspiration after a hard day's grind at drilling or on the march." As Lee F. Hanmer said, in his interview with *MUSICAL AMERICA*, "I want several more O'Haras, Clarks, Barnharts and Lloyds."

There is no lack of volunteers. Musicians are ready everywhere to help win the war by doing what they can. This means that the services of many who are well-meaning, earnest and self-sacrificing, but who are not naturally equipped to do the particular work needed in military camps, will be offered to the government. It will be no easy matter for the commission to accept or reject such offers with just discrimination.

We believe that the commission should establish a bureau conducted along lines quite similar to a successful musical managerial business and placed in charge of a manager who has had broad experience in this field. The selection of musicians either to lead in singing or to constitute the concert companies which will travel from camp to camp should be determined by the same standards that prevail in our general musical activities. Mediocrity has no place here. But it requires a trained judge to pick the good and reject the mediocre. If this careful discrimination is exercised at the very beginning there is greater likelihood that the whole plan of providing the soldiers with a form of entertainment that will be of value in promoting the enthusiasm and morale of the army will be prosecuted successfully.

COMMUNITY SINGING FOR CHILDREN

Why not? Children unquestionably love to sing. Even into their school songs they pour all that their little hearts hold. These songs in turn—poor as they are—work the charm which almost all songs wholeheartedly sung must work. They stir these tots strangely, and pleasantly. Despite the fact that their school singing is a matter of routine, a duty to be regularly performed, they like it. Probably nine children in ten would rather sing than read or draw or write or add. But the educational sovereigns proceed on the assumption that children (like grownups) like only what is bad for 'em.

Now, why not juvenile community choruses for those youngsters who enjoy singing and would welcome a chance to come together for such a purpose? Take these sultry nights, for instance: school is shut up, home and street are alike intolerable. What better than to assemble the willing in a nearby park and there, under a competent and sympathetic leader, let them drown their tiny troubles in song! The words of songs whose melodies they all know by heart could be flashed on a sheet. Besides teaching the children the words of the songs—and the sentiments embodied in Stephen Foster's gems and some other familiar songs are well worth inculcating—the magic-lantern effect would make for picturesqueness, adding to the occasion a genuine touch of novelty.

New York's children have many of them been prematurely sophisticated by the super realism of the movie-show. Many, unhappily, are in need of a thorough spiritual scrubbing. Let music do it.

No Quarrel With German Art or Artists

[From the Newark, N. J., Sunday Call]

MUSICAL AMERICA, published in New York, says artists and musical clubs have been asking for its judgment on the momentous question whether during the next concert season they should sing songs by German composers. We will credit the inquirers with freedom from any silly prejudice against German compositions. Their fear is that their future audiences might carry their anti-German feeling so far as to refuse to listen to songs sung in the German tongue. Probably irrational persons might do this, but surely their number must be few. We are at war with Germany because it has assaulted our ships and killed American men, women and children. We have no quarrel with German art or artists, or the German speech, and the patriotism that manifests itself in crying down German music is superheated and bombastic and not of the hardy kind that fights in the trenches.

PERSONALITIES



© American Press Assn., N. Y.

Percy Grainger and His Saxophone With Some of His Colleagues in the U. S. Army Band

One could little suspect by looking at the above picture that the demure young fellow in the uniform of a third-class U. S. Army bandsman is the same pianist and composer whose musical exploits have stirred the artistic universe. When the front pages told Percy Grainger had enlisted, his friends experienced a real shock; then it developed that the young Australian was not to yield a gun, or a sword, or a piano, or a bâton or his genius as a composer but an oboe! And the picture above shows him as a saxophonist! Where and how in the world did he find time to master these distinguished woodwinds they asked. We wouldn't be surprised if he were next heard from as a rear admiral, or a violin virtuoso, or whatnot—such is our respect for the thorough-going versatility of young Percy Grainger, U. S. bandsman.

Elman—Mischa Elman has written three new compositions. The titles are "Etude Mélodique," "Country Dance," and "Im stillen Garten."

Decreus—In a letter from Camille Decreus, who is serving in the trenches in France, he advises that he has been granted leave to come to America for the season and will arrive in October.

Case—Anna Case, American soprano of the Metropolitan Opera Company, is including Julia Ward Howe's "The Battle Hymn of the Republic" in her song répertoire for next season's recitals.

Friedberg—A much coveted distinction fell to Carl Friedberg, the prominent pianist, when the Phi Mu Alpha Sinfonica Fraternity of America recently elected him to honorary membership. A short time ago Mischa Elman was similarly honored.

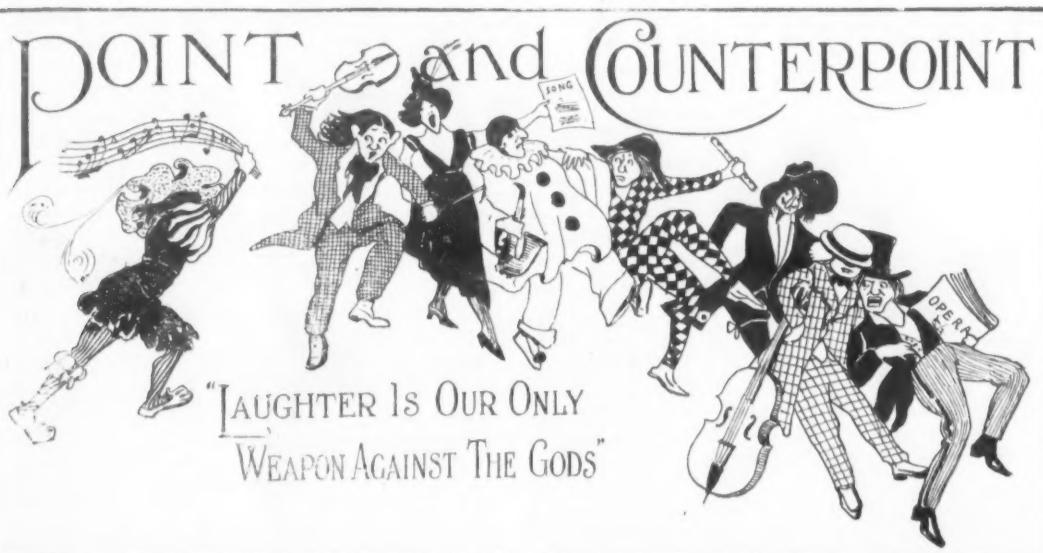
Jean Cooper—Jean Cooper, the young American contralto who recently completed a spring tour with the Minneapolis Symphony Orchestra, has just been engaged to appear for thirty weeks in Pacific Coast cities with Mme. Sarah Bernhardt. The tour begins the latter part of August.

Griffes—Charles Griffes, the young American composer, several of whose larger works were brought out in New York last winter, has completed a symphonic poem "The Pleasure Dome of Kubla Khan," which will be done in San Francisco the end of this month by the People's Symphony Orchestra.

Alcock—Merle Alcock, the popular young American contralto, has been engaged by Margaret Anglin for the latter's Greek play productions to be given during February, 1918, in Carnegie Hall. The music was composed especially for Mrs. Alcock and was sung by her at the Greek Theater in Berkeley, Cal.

Godowsky—In a recent interview Leopold Godowsky stated that he believed a revival of romanticism in music will come about through our communication with other planets. "When such communication is established there will be an endless field for the revival of fantastic and imaginative music," says the great pianist.

Beddoe—Mabel Beddoe, famous Canadian contralto, was once the guest at "Craigdarrock," Moniave, in Southern Scotland, of Sir William and Lady Mather. This historical residence of Annie Laurie naturally awakened interest in the young artist, so one evening with her host and hostess she was afforded the privilege of dining with Annie Laurie at "Maxwelton," one of the oldest and finest estates in that section, mentioned in the famous song. After dinner Miss Beddoe sang the old song from the same book used by Annie Laurie, following her own markings.



THE petrified figure of some grotesque antediluvian creature with protruding horns and cloven hoofs was unearthed in West Virginia last week, according to the newspapers.

To settle all this scientific squabble once and for all—the old gentleman was doubtless a music critic of the early days.

Our idea of a patriot is an artist who volunteers to appear at a Red Cross benefit and then squeals because the publicity agent was not active enough.

We like Otto H. Kahn's pamphlet protesting against additional war taxes on the wealthy. Us wealthy men must stick together.

A music student who recently returned from Germany is quoted in the newspapers as saying that the people of Berlin are eagerly eating the elephants and lions in the Zoo.

As a mere matter of curiosity we would like to know if any lyre birds are missing.

Wuxtree!! Wuxtree!!

The New York *Mail* has discovered that Wagner was a revolutionist. Wuxtree!

It Cools Us to Speak of This
A musician was hurrying home at 1 a. m. one bitterly cold stormy night in December. As he passed a church, he saw a shivering, coatless and collarless negro standing on the corner. He recognized the darkey as his man of all work. "Sam!" he cried, "what are you doing out here on a night like this? You'll catch a terrible cold!" "Yas, sah, dat's what I wants," came the chattering reply. "You see, Ise is tenor in our church quo'tet and our bass is sick. I has got to sing in his place to-morrer, so I mus' bring my voice down a bit."

Why Not Spray Them?
Insects drop on the heads of music-lovers at the open-air concerts and disturb the park audiences, so the New York *Sun* says.

In the winter they come late, whisper and rustle programs.

EVER NOTICE THAT—
The American artist who is familiar with several other languages uses his own tongue only in cases of special emergency?
The woman who stalks down the aisle when the concert is going on is always strikingly well dressed?
The person who speaks of music as an esoteric rite preserved for the intellectual elect is usually a turtle-shelled cynic who possesses nothing but a hoard of reproduced knowledge?
The folks who rear up and snort when they see German *lieder* on the program are the ones who are curiously quiet and lamb-like when in the vicinity of the recruiting office?

The Recognition of Art
Music is gradually coming to its own. At the concert in the Manhattan Opera House last week two wrestlers appeared on the same program with Mme. Schumann-Heink, Rothier, Pilzer and other artists of prominence. The bout was well rendered, displaying superb form and broad technique.

Just the weather for iced Chaminade.

Tears Stream Down Our Pale Cheeks as We Mention This

The great Tabernacle in New York where Billy Sunday held forth for three months is being converted into a great dance hall. Halleluja!

We hear that some enterprising composer has stopped work on patriotic music to turn his genius to the composition of a new piece of dance music for the dedication ceremonies. It is known as "The Sawdust Wiggle" and the score calls for some Grainger-esque instruments, including real collection pans which are to be beaten empty by empty bottles.

We Prefer 'Em Broiled

H. B. fished this item from a Texas dispatch:

A good deep bass, W. A. Fishback, was on the program.

Did you read that story about a lamented citizen of Duluth who provided for a concert for his cremation?

We have a fellow feeling for the folks who attended the concert at the crematory last week. We attended the opera performances at Columbia.

It's a Positive Libel to Call Them "Sammies" or "Tedgies"

The more we read of the success of community singing in the army the more convinced we become that the American soldiers in France should be called Enricos.

Perhaps they didn't pick out "Hail! Hail! the Gang's All Here!" as the American "Tipperary" because the composer

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

L. H. Mason Popularizing Foreign Music in Japan—Raise Prices to \$8 for Patti Season—American Composers' Night in Chicago—England Preparing for Gounod's "Redemption"

MUSIC AND DRAMA, the leading musical periodical of its time, published by John C. Freund, contained the following news in its issue of Aug. 12, 1882:

During the Patti season the price of tickets is to be raised to \$8. Mapleson is clearly following Abbey's lead of last year and it is to be hoped that he will meet with equal financial misfortune. The number of persons who will pay such an exorbitant sum is very limited and does not embrace those persons whose opinions on musical affairs carry any weight. He is deliberately appealing to the shoddy, not to the artistic element in New York society.

The opera season at La Scala, Milan, has been the most unprofitable one known for years.

L. H. Mason of Boston has succeeded in his attempt to make foreign music popular in Japan. He has been conducting classes in the public schools in which 200 children sing Japanese airs to English words. Mr. Mason has also enlisted the services of a native composer, who has produced a four-part song.

The methods of the Paris Conservatoire are just now the subjects of considerable animadversion. Whatever experience the professors may possess, they seem unable to get rid of one terrible vice—they pay no regard to the age of the pupils. Whether they are twenty,

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was a musician of recognized genius, but simply because his name has a comforting fighting sound.

It is said that a certain Boston critic always wears a pained expression when he hears the "Hale! Hale!"

CANTUS FIRMUS.

Thomas was particularly dissatisfied with it and said some severe things, which I need not repeat.

Paine's Symphony was the gem of the evening naturally enough. . . . I do not think this work great poetry, but it is the best American work I have heard and is good enough to warrant its accomplished composer in persevering.

BUFFALO, Aug. 5.—The Orpheus Society last evening decided to engage a new director Sept. 1 in place of Carl Adam. They have been corresponding with a man in Germany to take the position, which I think is unwise. There are good enough directors over here, but that is their business, not mine.

PARIS, July 22.—On Friday last Miss Lillian Norton made her début at the Grand Opéra as *Marguerite* in "Faust." It is quite *de rigueur* to have an American singer at the French houses. Miss Van Zandt, you will remember, was a great favorite at the Comique. Miss Griswold was likewise popular at the Academy. It is the departure of Miss Griswold that has led M. Vaukorbeil to engage Miss Norton. This lady, whose stage name is Giglio Nordica, has been singing for some years on the Continent. . . . The French critics are, as usual, prejudiced against her because she is a foreigner and ask why they should be condemned to hear their musical *chefs d'œuvre* played by people who cannot speak French properly.

Delibes has received a commission to write the music for the festival representation of "Le Roi s'amuse." In Paris the opera of "Rigoletto" is unknown, for Victor Hugo will not allow it to be produced, which is pleasing to the musical public.

AUTOLYCUS.

MOSCOW, June 30.—The first series of concerts given by the Russian Musical Society during the exhibition closed June 13. The idea of giving exclusively Russian compositions was abandoned at the second concert, but all the soloists were Russian, educated in Russian conservatories. The founder of the society, Anton Rubinstein, was the conductor.

A. B.

The season at the Royal Italian Opera, London, closed on July 22 with a benefit to Mme. Patti, the diva singing *Rosina* in "Il Barbiere."

NEW MUSIC VOCAL AND INSTRUMENTAL

"MAY NIGHT," "Do Not Go, My Love." By Richard Hageman. (New York: G. Schirmer.)

In these two songs—suitable for either a high or medium voice—Mr. Hageman has made two admirable Tagore settings. Both of them were sung in manuscript last winter, particularly "Do Not Go, My Love," which was heard in a number of New York recitals.

Mr. Hageman gives convincing evidence in both of these songs of a distinct gift in composition. As a conductor and pianist he has many admirers; it is safe to predict that he will win many more as a composer. In "Do Not Go, My Love," there is a rich and finely sustained melodic flow, quasi-Tschaikowskyan in feeling; the middle portion, *Più mosso*, is developed with rare skill and later a lovely figure in sixteenth notes in both hands, quite *à la* Duparc, leads to the return of the opening melodic phrase. It is dedicated to George Hamlin.

Quite in another mood is "May Night," a quickly moving piece, with one of the most delightful piano accompaniments that we have seen in a long time. The setting of the words, "I seek what I cannot get, I get what I do not seek," is a capital touch. On the whole, a charming song, one that deserves frequent hearings from fine recitalists. There is a dedication to Oscar Seagle.

Though thoroughly modern and without a reactionary trait, these two songs have in them no hint of the idiom of the modern French school. It is interesting to the present reviewer to note this, since he contended in these columns when the Carpenter Tagore songs were issued a few years ago that they were expressed in a musical idiom not natural to the poems of the Hindu mystic and that Tagore might be set to other than music of whole-tone build. Mr. Hageman has shown in these two splendid songs that this is not only possible, but that remarkably successful songs can be written to Tagore's poems without calling in the idiom made popular by Debussy, Ravel, *et al.*

THE MISCHIANZA. By Camille W. Zeckwer. (New York: Carl Fischer.)

A delightful cantata for three-part chorus of women's voices with piano accompaniment and tambourin and castanets *ad lib.* The text by Richard J. Beamish is based on the description of "The Mischianza" in Dr. S. Weir Mitchell's "Hugh Wynne."

The music is excellently written, is melodious, and will be effective in performance. It is somewhat to be regretted that Mr. Zeckwer did not write his parts more polyphonically, though he has for the most part handled them with taste. The Minuet, "Stately, Sedately," is a bit reminiscent of Mr. Paderewski's famous Grade III piano piece, while the alto solo, "Song of Protest," is conceived with fine declamatory sense. The final chorus is brilliant and makes a fitting close for the cantata.

PETER PIPER. By Frank Bridge. (London: G. Schirmer, Ltd.)

Mr. Bridge, whose music always interests us, has probably been amusing himself in composing the famous "Peter Piper Picked a Peck of Pickled Peppers," which in our childhood days we used to enjoy reciting without a flaw. Mr. Bridge has set it for "three equal voices," as he states it, unaccompanied. It is thus rendered usable for three-part chorus of women's voices. Clever as it is and full of bright turns, the work of a musician greatly skilled in his craft, we fear that it will be difficult for a chorus to sing it well, as the words, almost all

beginning with the consonant "p," are quite "tongue-tying" and further militate strongly against resonance being obtained by the singers in performing it.

THREE DESCRIPTIONS FROM BROWNING. By Grace White. (New York: G. Schirmer.)

That the program idea, the feeling for tone-picturing is felt more and more by composers, irrespective of what field they are working in, is shown by Miss White's three pieces for violin with piano accompaniment based on Browning poems.

They are published under one cover and should be played together as they are very short, the piano part of the final one being but one page in length. The first is an *Adagio*, D minor, 12/8 time, and is based on "The gray sea and the long black land"; the second an *Andante*, D major, 3/4 time, "My blossomed pear-tree in the hedge," the last a *Grave*, E major, 3/4 time, "Round the cape of a sudden came the sea."

Though they lack development of idea (quite forgivable in sketches), these pieces are altogether charming. Miss White writes exceedingly well for the violin, while her piano parts are full and capably executed. We like best the first one, with its almost Slavic melody and its pedal point D on the off-beat. There is poetic feeling in it and a distinct mood. The pieces are dedicated to Florence Austin.

CHANT D'AMOUR. By Arnold Volpe. (New York: Carl Fischer.)

Mr. Volpe's creative gift is too little known, and we are happy that he has, in bringing out this "Chant d'Amour" for violin, shown himself still working as a composer. This is a very grateful solo piece, dedicated to Mischa Elman, a real love-song, full of melody and strikingly written for the violin. There is no pretense here at uttering ideas that will startle the world; there is rather the sincerity of a fine musician, writing naturally, as he feels. The piece is not difficult and can be used in teaching, as well as in recital.

A THOUGHT, "A Moonlight Stroll." By Frank H. Colby. Mélodie. By Fr. W. Warneke-Müller, Op. 8, No. 3. (Los Angeles: Musicians' Publishing Co.)

Mr. Colby's two little pieces for the piano are pleasant bits, "A Thought" being the better of the two. Both are teaching pieces and may be used to advantage. They are fingered for this purpose.

Mr. Warneke-Müller's Mélodie is a delightful piano piece that should be heard widely. It is skilfully written, with plenty of design; it is well backed by sound musicianship and is consistently developed to the end. So that it may be played by pianists whose techniques are still embryonic, as well as by those of greater ability, passages that are slightly difficult are given in the original and also a simplified version.

PERFUMES. By Carl Engel. "Chinese Mother Goose Rhymes." By Bainbridge Crist. (New York: Carl Fischer.)

The individual Carl Engel has in his set of "Perfumes" written five piano compositions that stand high in the list of what has been done for the piano in our country. Always interesting, he is at his best in these pieces, conceived as differently as anything ever done in the literature of this instrument.

"Perfumes" he calls them: they are perfumes, and each one has a fragrance of its own. There is "Le Bon Vieux Temps," a Minuet in G major, "New-mown Hay," a quiet movement in E

major, 6/8 time, "Kölnisches Wasser," an *Andante tranquillo* in A flat major, 4/4 time, "Peau d'Espagne," a habanera in F minor and major, and "Cœur de Jeannette," *Tranquillo*, G flat major, 4/4 time. These titles refer to the perfumes manufactured by such famous houses as Guerlain, Roger et Gallet and Houbigant in Paris, Joh. Maria Farina in Cologne and Atkinson in London.

Mr. Engel has expressed in modern tints the charm of these perfumes and has done it with subtle "ultra" harmonic means. These are serious compositions—all of them, compositions for the concert-pianist who enjoys playing new music that has a message. A great harmonist—probably one of the biggest men

in America to-day—Mr. Engel has successfully done a notable group in his "Perfumes." Our congratulations!

In a real Chinese album Mr. Crist has composed seven little Mother Goose Rhymes, based on Chinese themes. The texts are translations from the Chinese by Isaac Taylor Headland of Pekin University. Mr. Crist's music to them is light, graceful and expressive of the texts and proves him just as able in this field as in his serious songs. The best of the rhymes in our opinion are "Baby Is Sleeping," "The Mouse" and "The Old Woman." The original Chinese themes are printed at the top of each song's first page. There is a dedication "For my son."

A. W. K.

the commission will include Will Coffin, Oliver C. Reynolds and the Rev. Shepard Knapp, formerly of the Brick Presbyterian Church. The members will receive honorary commissions as lieutenants and Mr. Reynolds will have the position of musical and dramatic director. He expects to resume his work in New York about Nov. 1, being head of the music department of the Evander Childs High School and chairman of the music committee of the Bronx Society of Arts and Sciences.

G. C. T.

Flonzaleys Promise Several Novelties for Next Concert Season

The subscription of the Flonzaleys Quartet for the regular New York series has grown to such proportions that Aeolian Hall will be filled to capacity for the three concerts on Nov. 27, Jan. 22 and March 12. The Flonzaleys will make their usual tour of the country and will fill approximately ninety engagements. Several new programs of exceptional interest are in course of preparation, the season's répertoire including a number of novelties, which Adolfo Betti has discovered at the National Library in Washington.

Anna Case's patriotic song, "Our America," has been published by the John Church Company. The composition was first sung by Miss Case publicly at the concert given with Sousa's Band early in July at Prospect Park, Brooklyn. The young American soprano will include the song in her concert répertoire next season.

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NEW YORK CITY

Fifth Saco Valley Festival Passes Off Brilliantly

Heat Fails to Dampen Ardor of Maine Music Lovers—Kate Douglas Wiggin Delivers an Inspiring Address—Chorus Outdoes Itself in "Hallelujah" Chorus and Shines in "Manzoni" Requiem—Work of Soloists an Important Factor

BRIDGTON, ME., July 28.—The first concert of the fifth annual Saco Valley Summer Music Festival was given in Festival Hall, this city, last Thursday evening. With the thermometer registering in the nineties and an unbearable humidity prevailing one might suppose that the natural elements would have an unfavorable effect upon the opening of this festival. But such was not the case. These physical discomforts could not restrain the ardor and whole-souled enthusiasm of the good Maine people. A music festival is too vital and joyous a factor in their lives to allow weather conditions to prevent them from realizing the full worth of such a festival. One must attend one of these events in order to appreciate of what import such an affair is to Maine's music lovers. Singing to them is what singing was meant to be to all peoples; the natural expression of "the joy of living."

The pioneer work of William R. Chapman over a score of years devoted to music festivals for the seaport towns of Maine is undoubtedly sponsor for the now five-year-old festival of inland Maine, which was organized and is conducted by Llewellyn B. Cain of Portland. This chorus is made up of six singing societies from the towns of Fryeburg, Steep Falls, White Rock, Mount Kearsarge, Limerick and Bridgton, and it is in the latter town that they convene for a two-days' midsummer festival, consisting of two evening concerts and a matinée.

A good friend to the festival is the brilliant authoress, Kate Douglas Wiggin, who not only contributes liberally in a financial way, but gives of her interest, energy and time to make the festival a success. It was particularly appropriate, then, that she was chosen to make the opening address at the beginning of the first program. After audience and chorus had joined lustily in three verses of "America," Mrs. Wiggin stepped from the audience and gave an inspiring greeting.

Kate D. Wiggin's Address

"If this were only a glorified singing-school," said the noted author, "I should have little interest in it save to be thankful that somebody was singing something somewhere in these dreary days; but when I came, a stranger, to the first festival five years ago I knew that it was the beginning of a State-wide movement. There are four factors involved in making it a State-wide movement, alive, prosperous, stable, permanent—the solo singers, the conductor, the chorus and the public. The solo artists—singers and players—will always draw the public, and if we had any treasury, or at least if we had anything in it, there would be no financial bounds to our gratitude. Their service is two-fold. They are not only a source of instruction and inspiration to the younger artists,



At the Fifth Annual Saco Valley Music Festival: No. 1, Quartet of Soloists in Verdi's Requiem Mass (Left to Right), Charles Harrison, Tenor; Lida Shaw Littlefield, Soprano; Lillian Stradling, Contralto; William Gustafson, Bass. No. 2, Lydia Vosburgh, Mezzo-Contralto, and Mr. Gustafson, Who Were Soloists at Matinée; No. 3, Carl Webster, Cellist, of Boston, Soloist at Matinée; No. 4, Frederick E. Bristol, Veteran Singing Teacher of New York, Who Attended the Festival; No. 5, Hall Where Festival Concerts Are Given—a Few Late-comers at Matinée

but they act as magnets in attracting audiences. I beg them to believe also that they are not only delighting but educating those audiences, so that a more musical atmosphere is being constantly created. As for our conductor, with his tireless arm, his indomitable spirit, his patience and energy, there is something like hypnotism in a leadership so fine as his, and the chorus as a body responds magically to his efforts.

"The chorus! Bless its consolidated heart! What magic there is in numbers! I have long outgrown the thrill that used to be mine when a sentimental tenor sang 'Juanita' or 'Sweet Genevieve,' but when we listen to those bygone melodies sung by 300 voices they give us exquisite pleasure. They have in them the tender grace of the days that are dead; the days when we were young and sat on the stone door steps under the elms in the moonlight. Do you remember? Do you? But alas! the chorus has more to do than sing at the festival. That is the beautiful, blooming part of it all; the part that comes after winter snows and spring thaws, when root and

branch are in the making. City choruses do not have before them the danger of being winter killed. The festival itself is pure joy! Anybody would like to come to that: sit on a high bench in his or her best clothes and sing the 'Hallelujah' Chorus to salvos of applause. But weeks of steadfast work and allegiance to a high purpose must precede this evening, as they do all life's Hallelujahs. And 'Hallelujah' choruses grow stale and wooden when sung, not triumphantly, but haltingly, as if the phrases were not quite familiar.

Defines Listeners' Part

"And how about us, this annual audience? Our task, which ought to be a high privilege, is to influence the surrounding communities until other oak trees begin to grow from our acorns. Someone may say: Why am I called upon to help if I am not musical? The answer is simple. If we are not musical at least in the sense of liking music and knowing one tune from another we ought to consult a doctor; because if only for one thing it is tolerably certain that if we go to heaven at all we shall be asked to sing when we get there! It is impossible that Maine should ever have grand opera; it cannot even hear many great artists or orchestras; but it can devote itself to good home-singing, church and school singing, and thus finally bring music to the people.

"All is not well in our Maine villages and small towns. I don't mean merely that our orchards are dwindling and the farms running down, and the boys and girls going off to the cities, and the lonely little black houses on the back roads showing by their unlighted windows that they are deserted. I mean that we are not bringing Art and Beauty to the younger generation. They neither

hear nor make enough music. Too few of them learn to paint, or model in clay, or dream of building beautiful things of wood and brick and stone. It is quite true that our sons and daughters have their days full, with farms and shops and sewing and mending and housework, but such days, though full, are not complete to those young people without a vision of some sort, a glimpse of beauty, a chance to express themselves creatively, an hour to laugh and sing and be joyful. Never was joy more needed than now when nations are striving for a goal that involves the killing of millions. Our part is to keep the flag of hope and courage flying in the midst of this terrible storm. When it is over—Oh! when it is over—may the vision of the poet-prophet prove to have been inspired when he said: 'Listen! I hear America singing!'

Inspired Choral Singing

The writer has heard the "Hallelujah" Chorus sung times innumerable, but doubts if there ever was a more inspired bit of singing than that of this chorus and audience when singing this great chorus after the beautiful tribute of Mrs. Wiggin.

The remainder of the program consisted of a miscellaneous lot of part-songs by the chorus, stalwartly led by Conductor Cain; numbers by the Boston Festival Orchestra, John W. Crowley, concertmaster and leader, and solos by the assisting artists: Lydia Vosburgh, mezzo-contralto; Charles Harrison, the well known New York tenor, and Mme. Peroux-Williams, mezzo-soprano.

Two talented pupils of Rudolph Ganz, Reuben Davies and Mollie Margolies, were also heard, the former playing

[Continued on page 22]

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Fifth Saco Valley Festival Passes Off Brilliantly

[Continued from page 21]

Chopin's Ballade in G Minor and F Sharp Major Nocturne and MacDowell's Concert Etude; the latter in "Lotus Land," Cyril Scott; Etude Caprice, Ganz, and Scherzo in C Sharp Minor, Chopin. Each delivered her solos convincingly. Miss Vosburgh, a promising young singer from Stamford, Conn., possesses a mezzo voice of rich texture. She sang Verdi's "O don Fatale" with breadth and in good taste. In a group of English songs by Ronald, Smith, Protheroe and Burleigh she revealed, in addition to her lovely voice, a rare interpretative ability. She was ably accompanied at the piano by Fritz Bristol. Mr. Harrison sang with orchestra the "Celeste Aida" recitative and aria. His virile and robust tenor was heard to advantage in this number.

Conductor Cain was able, by some late arrangements, to have Mme. Peroux-Williams appear in this opening program also. Her artistic and highly intelligent delivery of numbers by Handel, Caldara and Durante gave added pleasure. She was splendidly accompanied by Marjorie Scribner, the Festival Chorus accompanist.

Owing to the length of the program the community singing, which was to have been a feature of each concert, was necessarily cut short, but the two patriotic airs in which chorus and audience joined gave a thrilling finish to this first concert.

The Friday Afternoon Program

On Friday afternoon another miscellaneous program was given by the festival chorus and orchestra, with the solo aid of Inez Faye Armstrong, mezzo-contralto; William Gustafson, basso, and Carl Webster, 'cellist. An additional pleasure was the children's chorus, which was heard in Macfarlane's hymn, "America, the Beautiful." Also at the program's end the children gave very forceful support to the festival chorus and audience in the community singing.

Miss Armstrong, who was a native of Bridgton, was cordially greeted upon her return to sing at the festival. She sang an old Italian aria and a group of songs by Mrs. Beach, Weckerlin and Hugo Wolf, which she interpreted commendably. Mr. Gustafson gave a commanding delivery of Handel's "Hear Me, Ye Winds and Waves." His splendid performance called forth a storm of applause and he responded with Schumann's stirring "Two Grenadiers." Mr. Webster played the "Andante" from Goltermann's 'Cello Concerto and "Chanson Napolitaine" by Casella. His playing was highly artistic and reaped deserved applause.

Another feature of the program was "The Saco Valley Song," arranged by Conductor Cain. This was sung by the chorus with orchestra. Miss Vosburgh, the soloist of the night previous, sang the solo part beautifully.

Perform "Manzoni" Requiem

Verdi's "Manzoni" Requiem Mass was the offering for the evening concert. A capacity audience was in attendance and hearty applause was heaped upon the chorus, orchestra, solo singers and conductor for their more than creditable performance of this great and difficult work. Mr. Crowley and his orchestra

of fifteen men deserve a special word of praise for the remarkably satisfying accompaniment they gave this work, one which is orchestrated for more than five times his number of players.

The chorus in this, its most difficult task of the entire festival, rose to extraordinary heights and unquestionably disclosed the results of the painstaking work they had done under Mr. Cain's vigilant guidance. They were no doubt spurred on, too, by the very superior and inspiring assistance given them by the four solo singers—Lida Shaw Littlefield, soprano; Lillian Stradling, mezzo; Charles Harrison, tenor; William Gustafson, bass. It might here be added most appropriately that at the morning rehearsal of the Mass, Mrs. Wiggin presented the Festival Association with an additional contribution in quite an impromptu way, it being, as she said to the rehearsing body, "an expression of my appreciation of the rarely beautiful sing-

ing and spiritual uplift I have received in listening to these four soloists at this morning's rehearsal."

Soloists Warmly Praised

Mrs. Littlefield sang her part superbly. Her voice is a dramatic soprano of a beautiful quality and she manages it with the taste and discrimination of the intelligent artist which she is. Both in solo and concerted singing her work was musically, well defined and wholly in the spirit of the text. Her singing of the difficult octaved duet with Mme. Stradling, the *Agnus Dei*, and her convincing declamation in the final *Libera Me*, when the B flats and high C rang out clearly and purely over the chorus, was among the superior examples of singing during the entire performance. Mme. Stradling, with a contralto voice of gorgeous beauty and extraordinary range, sang her part with dramatic fervor and with an abundance of apprecia-

tion of the solemnity and dignity of this music. Particularly fine was her singing of the solo, "Now the Record," with the chorus. It was truly inspiring. Mr. Harrison has made very conspicuous progress in his art since we last heard him. He was more than equal to the demands of this music, singing it with sonorous voice and compelling ardor. Mr. Gustafson renewed the very favorable impression he made at the previous day's matinée. His deep bass voice not only supplied ample foundation for the quartet passages, but its wide range and splendid resonance served him well in his various solos. The four soloists maintained a praiseworthy balance in quartets.

With a few selections for community singing the festival was brought to a spirited and thrilling conclusion. There were many distinguished guests in the audience, among them Olive Fremstad, Marie Sundelius, Rudolph Ganz and Frederick E. Bristol. W. H. LUCE.

PEEKSKILL ENJOYS ITS FIRST FESTIVAL

Mme. Lund Triumphs in Dual Role of Director and Soloist

PEEKSKILL, N. Y., July 30.—Peekskill's first musical festival was held on Thursday afternoon and evening and Friday evening of last week in Drum Hill Auditorium. The festival was under the auspices of the Women's Musical Club, of which Charlotte Lund, the well-known soprano, is director.

Besides undertaking successfully the direction of the festival, Mme. Lund participated in the program, singing an aria from "Madama Butterfly" and a group of songs by Horsman, Burleigh, Coleridge-Taylor and Lehmann. Her singing gave intense pleasure to a large, appreciative audience. Mme. Lund delivered an address in which she made an eloquent appeal for music in Peekskill and expressed the belief that Peekskill would become a great music center.

An address was made by Harriet Free, president of the Woman's Musical Club, after which an excellent musical program was given. Ethel Prince Thompson, pianist, a pupil of Godowsky, played numbers by Chopin, Brahms, Liszt and Sapellnikoff. The Tollesen Trio played numbers by Fernandez-Arbois, Arensky and Godard, and the A Minor Trio by Tschaikowsky. Henry Gaines Hawn gave several interesting recitations.

Friday afternoon's program introduced Marguerite Valentine, pianist, and Harold Bridgeman, violinist, and Lucile Harrington Dolc in original children's verses.

On Friday evening, Emiliano Renaud, pianist, and Alberto di Butera, violinist, appeared, besides Grace Hyde Trine in



Charlotte Lund, Well-known Soprano, Who Directed Peekskill's First Festival

recitations, and Parthenia Bowman-Neely, contralto.

Besides her work in Peekskill, Mme. Lund has organized a community chorus at Oscawana, N. Y., and is planning choruses in several neighboring towns. The Peekskill Festival was for the Peekskill War Relief Fund and was a decided financial and artistic success. It is intended to make the festival an annual institution under Mme. Lund's direction.

Tramps in New York Woods Get Marie Morrisey "Fit" for Exacting Season

Marie Morrisey's vacation in New York State is being spent partly in long tramps through the woods. She has walked from eight to twelve miles a day and writes that she is getting "hard as

nails." She needs all the strength she can muster to carry her through the first half of the coming season, as she is booked solidly until after Christmas in a season that begins the latter part of August. Miss Morrisey journeys to New York City about every ten days to make records. She has made nearly forty solo records in the last two months, in addition to many duets and quartets.

Annual Outing for Bangor Festival Chorus

BANGOR, ME., Aug. 2.—About thirty-five members of the Bangor Festival Chorus enjoyed the annual outing held last Thursday afternoon and evening at the Orrington Inn, Orrington. Among those present were M. H. Andrews, vice-president of the Eastern Maine Music Festival Association; Adelbert W. Sprague, conductor of the local chorus, and Frank R. Atwood, president of the Bangor Chorus. J. L. B.

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Always a great favorite as soloist with orchestra, Mme. Leginska, "the Paderewski of women pianists," occupies a position that is almost unique in that she will have filled at the end of the coming season more than twenty-five engagements with the New York Symphony Orchestra alone. Walter Damrosch, who is a great admirer of this young Englishwoman's art, has engaged her for the past five seasons consecutively. During the coming season she will play with this orchestra at New York, Brooklyn, Columbus, Ohio; Cleveland, Ohio; Altoona, Pa., and Harrisburg, Pa.

For return engagements resulting from last season's triumphs, Mme. Leginska has been re-engaged by the Cincinnati Symphony Orchestra and by the Boston Symphony for three concerts. Two of these will take place in Boston.

In addition to these orchestral dates, Haensel & Jones have already closed nearly forty recital engagements for the brilliant pianist next season.

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LEHMANN SENDS GREETINGS TO HER FRIENDS IN AMERICA

A Message From the Famous Diva to Those in This Country
"Who Still Remember Her"—Lehmann Incessantly Active
—Her Kindness to a Young Artist—Music in the Danish
Capital

By ROBERT ARMBRUSTER

[Mr. Armbruster is an American artist and vocal teacher who recently returned from Dresden, where he resided and maintained his studio.]

THE ideas we people of America have of the war conditions in Germany are varied and peculiar. Because of the war many conceive the idea that business and pleasure are entirely suspended. This is not so, and in cities far removed from the war zone, were it not for the unlimited military, one could hardly realize that a furious war is raging. Business appears to be in full progress. As to food, there is a short-



Robert Armbruster, American Artist and Vocal Teacher, Who Recently Returned from Dresden

age at times, and owing to the lack of fats and oil, the food is not as nutritious and one gets hungry quickly, but there is no genuine starvation. Americans are treated kindly and considerately. When diplomatic relations were broken we were allowed to leave the country, waiting only the required time prescribed by law for visiting of passports.

When the war broke out in 1914 there was for a time little or no music, but gradually all the theaters opened and all amusements were carried on as usual. The symphony concerts at the Royal Opera House, two series of them, with and without soloists, were held as usual, and four or five Philharmonic concerts with soloists, scores of *Lieder-Abende* and concerts were given, as in times of peace. The spirit of study, however, did not continue the same, many having near friends or relatives in the field about whom they were anxious, and a goodly number of girls devoted their time to nursing. The male portion, of course, were in the field.

A Visit to Lilli Lehmann

On my way to Denmark I stopped a day in Berlin and paid a farewell visit to the great Lilli Lehmann, whose friendship I have enjoyed for many years. The great diva and her gifted sister, Marie Lehmann, gave me a hearty welcome. As is known, Lilli Lehmann, who had such triumphs in this country, has always cherished a great love for America, and she could not understand why there should ever have been any mis-

understanding between the two countries. She gave me a newspaper article, entitled "An Open Letter," which had been sent to this country for publication under the auspices of a neutral manager. This letter, she has reason to believe, was for some reason never published.

This great artist is untiring in her work, which consists in giving concerts, singing now and then in opera and devoting a great part of her life to the welfare and protection of animals. It was only a little over a year ago that she celebrated her fiftieth jubilee as an artist on the stage, and sang *Fidelio* at the Royal Opera in Berlin. Her voice to me seems as fresh and beautiful as ever. She gave me a signed picture of herself as *Fidelio*, which I thought was too precious to bring over, fearing it might be taken from me. I understand she has several stage artists working with her.

Lehmann's sister, Marie, who lives in the villa adjoining her sister's, is also known to the world as a great singer, but whose career was short owing to illness. Marie Lehmann is specially recognized in Vienna and Cologne, where she made repeated successes in great rôles.

A Tireless Genius

Those who enjoy the friendship of Lilli Lehmann alone can realize what a splendid woman she is and what a remarkable character she possesses. Besides her singing, she writes on various topics and is busy from early morn to late at night with her pen, when not singing. If the present generation could hear how this great artist tells how often and long she practises, how many times she goes over songs that she has sung in public for years and still goes over them every time she sings them in public, they would learn a salutary lesson. She knows no limit to practice. I have had repeated talks with her on this matter. If the artists of this age would but follow her example, we would not have simply artists, but leading artists. This ceaseless practice is one reason why her voice is still so wonderful. I know of no one who gives me so much pleasure from an artistic point of view, as well as from a technical.

During our conversation she told me of a concert she had attended; happened in, so to speak, where a young singer was on the program to sing Mozart. Now we know that Mozart to Lilli Lehmann is the sunshine of music, as she herself puts it, and, therefore, as an authority on the traditions and consequently a very severe critic, she sat in judgment on that occasion. She was so pleased with this singer's rendering of Mozart that she felt impelled to write a long article in praise of the young artist's accomplishments. Of course, busy tongues immediately said, "She is writing up her own pupil." In talking this matter over with Lehmann, she said she had never heard of the singer; that she was an utter stranger to her, but she was so carried away by her art and complete understanding of Mozart that she had felt it almost a duty to express her appreciation in written form. We all know that Lehmann belongs to that great school where the art of singing is based on breath management and control, the basis of *bel canto*, and that is what she found so wonderfully developed in this young artist. The latter was so grateful for this recognition on the part of Lehmann that she paid a visit to express her thanks. Lehmann found her most unassuming and modest.

A Message from the Great Diva

Lehmann wants me to convey her love and greetings to all of her friends in this country who still remember her (and who could forget her?). She regretted

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my leaving Germany and hoped I would return after the war.

Music in Danish Capital

For the three months I stayed in Copenhagen, where I had the privilege of hearing one of the finest concerts at Easter time, held in the Fruekirke, which is held there every year, and is rendered by the artists and chorus from the Opera. It was first class in every respect. While staying in Copenhagen I taught, and sang twice in the large Jerusalems-kirke, of which Pastor Bast, Denmark's greatest divine and a man worth knowing, is the minister. I also had the pleasure of attending a matinée at the Royal Conservatory, where I heard the pupils' work, which I may say was the equal of any I have heard anywhere. The leading teacher, Fru Elmer Horne-mann, had two pupils sing for me, both of whom did her great credit, demonstrating a wonderful method of tone production and breath control. Fru Horne-mann also gave a reception, which I attended and at which many of Copenhagen's splendid artists were present. I heard some very fine singing at that function. The Scandinavian voices are remarkable for their clear, crystal quality and natural freedom of tone.

On the trip home we Americans could not start from Copenhagen, but had to go by train to Christiania, Norway, where we boarded the ship. We had a pleasant but uneventful voyage, being detained at Halifax but one day.

FISHING AND TENNIS ARE SUMMER PASTIMES OF ADELAIDE FISCHER



Adelaide Fischer and J. W. Meyer, Vocal Teacher, Taken During an Automobile Trip Through Orange County

Adelaide Fischer has been busy this summer making records for the Edison company, for whom she is to make a tour next season in "tone test recitals." She is now taking time for a little recreation and has gone to her cottage at Windham, in the Catskills, where she expects to spend some time in fishing and playing tennis. Miss Fischer will be joined in Windham by her brother, Otto Fischer, the well-known pianist.

While diving off a springboard recently at Bolton Landing, Lake George, N. Y., Olive Kline, American soprano, received some minor injuries.

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MUSIC AN IMPORTANT ELEMENT IN TEACHING DEAF AND DUMB

Head of New York Institution for Treatment of Those Without Hearing or Speech Tells How Music is Employed to Restore Lost or Dormant Faculties—Recognizing a Song Through Vibrations One of the Interesting Bits of Class Work Observed—Children Describe Effects of Music

By JOHN HIGSON COVER

SOMEWHERE in France, we have been told, a soldier, deafened by artillery fire, regained his hearing when the regimental band began to play. The uninitiated, who accepted this story as one of the miracles of the war, is surprised to learn that for many years a band has been employed for the treatment of the deaf and singing for the mute. On first thought it seems as great an anomaly as showing moving pictures to the blind. Yet music and motion are the educational features of the New York Institution for the Instruction of the Deaf and Dumb. From the attendant vibrations come the rhythms which cure.

The origin of the adoption of sound vibration is told by Enoch Henry Currier, principal of the school, as follows:

"I began to inquire why a deaf boy should enjoy beating against a wall or any other solid with a club and, after inquiring of the individuals, learned that the resultant sensations gave pleasure and enlivened the body." As a result drums were introduced to accompany military and athletic drills.

"One day," Mr. Currier continues, "no-

ticing a boy blowing into a hollow key and thus producing a shrill note, it occurred to me that, if that were possible, with instruction fifes might be added to the drums."

Later experiments proved that by blowing a bugle at a certain distance from the shoulder blade of a pupil sensitivity to sound-waves could be increased and the pupil could be taught to imitate the tone vibration which he felt.

From this beginning a band was gradually evolved consisting of five B-flat cornets, three E-flat alto horns, one B-flat tenor, one B-flat baritone, two E-flat basses, one trombone, cymbals, snare and bass drums. The preponderance of drums is to increase the vibration. The repertoire includes almost 200 pieces.

Obtaining Sense of Pitch

Although many members of the band have a limited sense of hearing, some having had it developed in the school, others who are stone deaf play instruments, their judgment of pitch being obtained by vibration and lip posture.

From the use of music in athletic work, it was a logical step to introduce the method into the class room.

Sight and motion must take the place of hearing and speech in the teaching of deaf-mutes. They lack freedom of motion because of the absence of response in the muscles of the ear. It is necessary to restore their sense of equilibrium, the first step being the accomplishment of complete relaxation, the overcoming of the tension not only of the muscles of the ear and throat, but also of the entire body. They walk rigidly, play awkwardly and perform their tasks with much exertion.

Montessori and kindergarten methods are employed in giving the young children their first rhythmic lessons. Combined with the motion of their own bodies are the sight images of others in motion, and the tactual images gained from musical percussion.

The light, alert march of the opening exercises soon breaks into skipping, the children enunciating the word "skip" to each step. Soon they are threading their way at random, a veritable gambol. It is this absence of compulsion and the encouragement of freedom of desire and movement which characterizes the school's activities and contributes to its success. Muscular tension has disappeared and the children are ready to take up the constructive games and exercises.

Every child receives three years of oral instruction before he is taught writing. The place of music in this teaching is aptly described by Mr. Currier as follows:

Teaching Word Values

"The use of musical vibration for giving life to language has a large place in

our class work. Increased appreciation by our pupils has been noted, and it is established beyond question that this method not only gives ease, fluency and correctness of enunciation, but also secures modulation of voice and joy of action. It enables the deaf child to understand word values heretofore impossible to him, because there was no correlation of alphabet form with the pronunciation attached thereto. It establishes a near-to-normal condition that gives ability to use spoken language naturally.

"The words of our language can never enter the ears of the deaf and develop as articulate tones, each thrilling a sympathetic nerve in the inner recesses of the mind. The mind of the deaf recognizes no fitness in the mere play of the lips, or vibrations of the tongue, unconnected and unvitalized by the sounds that ring in the ears of the hearing to serve as the instruments of thought expression, speech being the natural language of man only when acquired through the ear.

"Hearing is an acquired faculty. The auditory nerve attains to its natural function only after it has become medulated, and all hearing, therefore, is a matter of education.

"By the practice of scales, syllables on chords, breath consonant drill, exercises with syllables for resonance, breath control and loosening of jaw muscles, the vibrations imposed upon the individual give life, strength, power and a desire to use spoken language, which were not heretofore possible to the deaf. In addition to this, musical massage, by band and field music, aids materially in sensitizing the nerve centers to vibrations, and enables the determining of their values, even as is accomplished by the auditory apparatus of the hearing."

Just what qualities of tone the deaf can experience has not been made evident by the limited experiments undertaken. Degrees of intensity and the duration of sounds they recognize. It is doubtful whether they realize pitch, discord or harmony.

It will also prove an interesting study to determine the effect of various beats— $2/4$, $3/4$, $4/4$ and $6/8$ time—on the patients according to the degrees of deafness, the age of the pupil and other variations. It is known in general that slow music causes sadness, while quick creates joy.

In their folk-dancing and interpretative games the children show remarkable response. The mutes enunciate clearly the refrain of "Fly, fly up to the sky" as they go through the motions of accomplishing the flight. But at this age, three to six, they sing in monotones. As farmers they chant and play the parts of sower and reaper.

On class room blackboards are drawn sketches of the physiological processes of speech. Diagrams show the position of the tongue, lips and muscles in the pronunciation of vowels, consonants and diphthongs, and the students assume these postures in practising the emission of tones and words, under the direction of trained instructors.

Naming Music Through Vibration

One class of young boys and girls, none more than twelve years of age, was called to the grand piano and told to rest their hands on the top. They waited eagerly for the vibration which carried to them the rhythm and enabled them to name the piece chosen from a repertoire of thirty. Then they joined in, pronouncing the words distinctly and earnestly endeavoring to carry the tune. A more advanced class joyously attempted

such complicated songs as "The Blacksmith," set to the music of the "Anvil Chorus," and "Polly Wolly Doodle All the Day," the latter a great favorite.

Military instruction is given, not with the intention of preparing the students for actual service, for their defects make this impossible, but purely for the physical training and mental alertness and attention which can be developed. Orders are given in the sign language and in object lessons. The band, with its heavy battery of drums and basses, leads the march, "hurling sound waves against the battalion," as Mr. Currier expresses it.

The grace and perfection with which the march and manual of arms are completed led Mr. Currier to remark: "We are proud when we can make our students equal normal children, and we are likely to be a little chesty when they carry away the honors." Then he led the way to the trophy room, where two tables bore fourteen prizes won in competitive drill. The last addition to the collection was won Jan. 20 of this year and carried the inscription of Company H, Seventy-first New York Infantry.

Before dinner each noon calisthenic drills are held for both boys and girls to the accompaniment of a band, which sends its vibrations echoing through the building.

Effects of Music

Comments of children themselves regarding the effect of music are quite pathetic. The drum major of the band, who is entirely deprived of sound perception, says, "An exciting feeling comes up from the floor." A cornetist, born deaf, remarked, "At first it made me feel dizzy, now it makes me feel well." "It enjoys me very much," said a little foreign child. "I often think about it while sleeping. I am also a blind boy and without music would be lonesome." A girl nine years of age, who has developed much sound perception, claimed she felt a "thrill all through my body," and continued, "Oftentimes I have a melancholy feeling—a feeling that I am good for nothing—but at the sound of music I forget all my cares and troubles."

An unusual fact about the employment of music for children is that the boys and girls of this institute do not have to be compelled to practise. On the contrary, they often must be made to stop.

Bolm's "Intimate Ballet" at Comedy Theater on Aug. 13

Adolf Bolm and his "Intimate Ballet," in association with Roshanara, the East Indian dancer, and Ratan Devi, interpreter of folk-songs of the Far East, together with Michio Itow, the Japanese character dancer, and a number of other artists will occupy the stage of the Comedy Theater, New York, during the week beginning Aug. 13. The arrangements were made between Edward Goodman, managing director of the Washington Square Players, and a committee representing the American Ambulance in Russia, under whose auspices the performances will be given. The dancers open in Atlantic City on Aug. 5, and go later to Washington, Saratoga, Newport and Bar Harbor.

Germaine Schnitzer, the noted pianist, will appear in concert next season under the management of Emil Reich.

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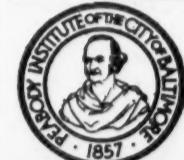
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**EDNA DE LIMA JOINS
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Edna de Lima, American Soprano

Arrangements have just been completed whereby Edna de Lima, American soprano, will be under the exclusive management of Haensel & Jones, New York managers, during the coming season.

Miss de Lima is a native of Ohio. She received her first instruction under Jean de Reske in Paris and made her operatic débüt in London during the season of 1911. From there she was engaged for the Imperial Opera in Vienna, where she sang for three years, returning to America in 1914. She prepared for the concert stage with Mme. Marcella Sembrich and made a successful New York débüt at Aeolian Hall last season. She also gave a recital in Chicago and has appeared in other principal cities, winning the approval of both public and press.

Miss de Lima's New York recital the coming season will take place at Aeolian Hall on Dec. 12. She is spending the summer at Lake Placid in the Adirondacks preparing her programs with Mme. Sembrich.

New Brunswick Hears Howard McKinney in Organ Recital

NEW BRUNSWICK, N. J., July 26.—Howard D. McKinney, director of music in Rutgers College, gave a short organ recital in Kirkpatrick Chapel last evening, which was attended by more than 200 summer school students and their friends. A delightful program was given, which included the Sonata in A Minor, Borowski; Andante Cantabile, by Tschaikowski; "Morning Mood" from the "Peer Gynt" Suite, No. 1, Grieg; "Lamentation," Guilment, and the Overture to "William Tell" of Rossini.

C. H. H.

Musical Instruments for U. S. Sailors at Flotilla Base

A dispatch of the Associated Press from the Base American Flotillas in British waters states that authorization to spend all the money necessary properly to equip their new clubhouse with athletic apparatus and musical instruments has just been received by the American sailors from the Navy Department.

ment in Washington. The news was received with the greatest enthusiasm by the men. It gives them what amounts to *carte blanche* in the matter of providing for their shore amusements over here.

The first step upon receipt of the welcome news was to dispatch an order to the United States for \$1,000 worth of musical instruments to augment the string orchestra which entertains the men every Saturday night in their new clubhouse. Their order also calls for a plentiful supply of the latest ragtime and other typical American music, which has made a big hit with the native population.

GIFTED MUSICIANS HEARD

Mme. NeCollins, Newton Swift and Edmund Severn Appear at New York University

In the field of summer music in New York one of the interesting factors continues to be the excellent programs given in the summer school of the New York University Department of Music. One of the most delightful in this series of recitals took place on Friday evening, July 27, when Mme. Bertyne NeCollins, soprano; Newton Swift, pianist, and Edmund Severn, violinist, were heard in a program of unusual beauty.

Mme. NeCollins is a thorough musician, and her singing of the Haydn "With Verdure Clad" revealed a voice of beautiful quality and wide range. Mme. NeCollins captivated her audience completely and was obliged to respond again and again following her second song group, which contained numbers by Hawley, Sinding and Chadwick.

Mr. Severn disclosed admirable qualities in his playing of the Hulay "Hejre Kati," the Bach-Wilhelmj Air on the G String and in the Rubinstein Sonata for violin and piano, which he presented with Mr. Swift. The latter was also heard to advantage in a Chopin Nocturne and the "Danse Nègre" of Cyril Scott.

A large audience, which included many students of the summer school of music, was present and followed with keen appreciation the admirable program presented.

PLAN BENEFIT CONCERTS

Countess de Bois Hebert Gast de Tilly Heads Work for Three Entertainments

The Countess de Bois Hebert Gast de Tilly has returned to New York from her estates at Quebec, Ont., and is actively engaged in the preliminary work for a fall campaign on behalf of the Allied Exchanges for Arts and Crafts, where the work of the wounded Allies and their dependents may be marketed efficiently.

Three large entertainments are planned, one at the Hotel Traymore, Atlantic City, and two in New York's newest theater, in August and October, respectively. Programs in which Allied artists will appear exclusively will be offered on the lavish scale of the gala benefit concert recently given for the cause in Carnegie Hall.

Mme. Frances Alda, prima donna soprano of the Metropolitan Opera Company, assisted by Frank La Forge, pianist, will give a recital at the Auditorium at Ocean Grove, N. J., Saturday evening, Aug. 11.

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**WESTERN CONCERT
MANAGER SURVEYS
FIELD IN NEW YORK**



—Photo by Bushnell
Frank W. Healy, Prominent Concert Manager of the Pacific Coast

Frank W. Healy, formerly manager of the San Francisco Symphony Orchestra and prominently identified with concert management on the Pacific Coast, left for the West on Friday of last week, after a three weeks' stay in New York, where he engaged a number of artists for concert appearances on the Coast next season.

Mr. Healy is planning a concert course that will open in San Francisco in September with Muratore and close with Galli-Curci. Among the other artists engaged are Ornstein, Matzenauer, Fremstad and possibly Kreisler. The course will also be given in Berkeley, Oakland and Palo Alto.

In discussing the orchestral situation on the Pacific Coast, Mr. Healy expressed the belief that Henry Hadley, formerly conductor of the San Francisco Symphony, would re-establish himself in

the West with a symphony orchestra and give a number of special concerts.

"The departure of Mr. Hadley was keenly regretted by music-lovers on the Pacific Coast," Mr. Healy told MUSICAL AMERICA. "Mr. Hadley stands high in the favor of musicians for the excellent standard that he set and consistently maintained."

Mr. Healy's record in the musical managerial field is well known. For four years he was manager of the San Francisco Symphony under Hadley, and one year under Hertz. He was assistant manager of the Tivoli Opera House for four years and took the San Francisco Opera Company on the road for four years. He also did the advance work for the Tetrazzini concert tour.

Mr. Healy tried to arrange for the appearance of the Bracale Opera Company on the Pacific Coast, but nothing definitely was settled.

Mr. Healy told us of his cousin, Harry C. Browne, the prominent actor, who is a singer as well and a pupil of John Dennis Meehan. Mr. Browne has made records for the Columbia Graphophone Company. There is a possibility that he will be coached by Frank La Forge.

Another cousin of Mr. Healy, Mary C. Browne, is a contralto of New London, Conn., where she is the leader of a Community Chorus and a prominent church soloist.

MUSIC ON GETTYSBURG FIELD

Artists Raise Funds for Soldiers by Concert at Buena Vista, Pa.

BUENA VISTA, PA., Aug. 1.—For the benefit of the camp entertainment fund an operatic concert was given in the Buena Vista Springs Hotel, Saturday evening, at which the following artists appeared: Mme. Marie Conde, soprano; Rosalie Wirthlin, contralto; Ernest Davis, tenor; Hugh Allan, baritone; Frank La Forge, pianist. The quartet gave selections from "Sonnambula," "Samson and Delilah" and "Bohème." Miss Wirthlin sang a group of songs and Mr. La Forge played several solos.

The ballroom of the hotel was crowded with an enthusiastic audience, each of the artists responding to several encores. On Sunday afternoon the quartet, with Mr. La Forge, gave an open-air concert for the men encamped on the battlefield of Gettysburg.

An Engrossing Book on Musical Berlin at Outbreak of the War

WITH mixed feelings we have just finished the perusal of "Christine," a new and gripping book, published by the Macmillan Company of New York.

"Christine" purports to be a compilation of letters written by a talented young English violinist to her mother from Berlin, shortly before and during the outbreak of the war. Mixed are our feelings, because these intensely interesting letters evince such remarkable powers of observation, such a vivid style in portraying logically associated episodes and such a splendidly constructed climax that one is almost inclined to doubt the ostensibly amateurish authorship.

The story of the arrival in Berlin in May, 1914, of the highly gifted English

violinist, Christine Cholmondeley; her taking up of her studies with a famous violin teacher there; her experiences and impressions in the distressing atmosphere of a dingy German Pension; her reception into a typical Junker set; her engagement to a Prussian officer, himself a Junker of the blood, and ultimately, before her death, her retention in the country by the German military authorities, is so thrilling that the deeply engrossed reader will find it difficult to interrupt his perusal even for a single instant.

And yet, the asperity and almost uncanny shrewdness with which the most ungratifying examples of German life

have been selected for illustration; the scathing criticism to which all features not Anglo-Saxon or American are subjected from the very beginning would appear to rob the book of much convincing objectivity. The publisher, for obvious reasons, has found it opportune to alter some of the personal names in these letters. Still, even so, the personality of one of the leading figures, that of Kloster, the young woman's famous violin teacher, should be recognizable from the description. But it certainly is not. And a fictitious "Kloster" would, perchance, make the authenticity of many of the related episodes seem doubtful. It must be admitted, however, that among the many works published on Germany since the outbreak of the war—which includes a large number that are rubbish of the worst order—"Christine" may safely be considered one of the most acceptable and certainly one of the most interesting, based as it is on a fairly accurate knowledge of German conditions.

O. P. JACOB.

has collected extensive statistics concerning music and the business of music in Philadelphia. The publication of these results will be made in the near future. Other projects of importance are well under way.

M. B. SWAAB.

MUSICIANS MAKE MERRY

Washington Arts Club Banquet Devoted to "Nonsense and Choral Follies"

WASHINGTON, D. C., Aug. 3.—Music and fun were delightfully blended at the recent dinner of the Arts Club, when the subject of the evening was "Nonsense and Choral Follies." The event was presided over by Charles Trowbridge Tittmann, basso, toastmaster, and Mrs. Emma Prall Knorr, pianist, and Willard Howe, correspondent of MUSICAL AMERICA as hostesses. Those who served were also identified in musical circles, including Felix Garziglia, Edward Donovan, Miss Prall, Mrs. Garziglia and Gladys Lemlie.

The "nonsense" was furnished for the most part by Toastmaster Tittmann, who gave many humorous experiences. Jessie McBryde, local music critic, added to this some entertaining talks and musical jokes. Willard Howe, with bells and a jester stick, read a series of original limericks characteristic of musical members of the club. These were greeted with applause and laughter. Among the other musicians who participated were Frank Gebest, Mrs. May Ramsdell, Mrs. Duff Lewis, Mrs. Charles Fairfax, Stalla Lipman and Jennie Glennan. The evening concluded with interpretative dancing on the lawn by Charlotte Hogan, in which nonsense and gaiety held sway.

BALTIMORE RECITALS

Interesting Programs Close Joint Session of Summer Schools

BALTIMORE, MD., Aug. 3.—The recital series at the summer schools of the Peabody Conservatory of Music, the Johns Hopkins University and the Maryland Institute closed Friday evening, Aug. 3, with the program given by Eugene M. Martinet, baritone, assisted by Mabel H. Thomas, accompanist. Mr. Martinet's numbers were presented with resonant tone and convincing style. The songs in English were especially pleasing. After the recital a reception was given to the students of the joint schools in the Art Gallery of the Peabody Institute.

The penultimate recital, on Sunday afternoon, July 29, given by Ethel Davis, organist, and Helene Broemer, cellist, had as a feature the exploitation of Otto Ortmann's two charming 'cello pieces—"Elegy" and Serenade—to which the accompaniments were supplied by the Baltimore composer. The numbers were received with great interest. The students' recital of the session gave opportunity for those who are being prepared by the teaching staff to disclose what progress has been made during the term. Those taking part were Lillian Hirschman, J. Dail, Bessie Cubine, Helen Smith, Catherine Wehmeyer, Lucile Weakley, Maud Albert, Myrtle Sanders, Arsenio Ralon, Frances Edna Murray and Amelia M. Olmstead.

F. C. B.

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MANY HEAR PROGRAMS AT PHILADELPHIA

Leps Forces Drawn from Local Musicians—Music League Outlines Plans

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Aug. 6, 1917.

Judging from the enthusiastic thousands that crowded into the music pavilion at Willow Grove last Sunday to listen to Wassili Leps and his orchestra, there remained no doubt of the great popularity which this organization and its affable leader enjoy. It was with a sense of great local pride that Mr. Leps declared "All musicians in my orchestra with but a few exceptions are Philadelphians and aside from Mabel Riegelman and Vera Curtis, the many soloists scheduled for appearances during the three weeks' engagement are also 'home products.'"

Ideal weather last Sunday and the entire week helped materially toward the success of the first week's engagement. As a result hundreds of rapt listeners, who were unable to procure seats, were compelled to satisfy their musical appetites with an occasional waft of melody which they received from the huge music shell some several hundred feet from their standing position.

The opening program revealed many well-chosen and varied numbers, including the Tschaikowsky Overture "1812"; Three Dances from Henry the Eighth by German; Weber's Jubilee Overture and Elgar's "Pomp and Circumstance," all of which were played with sweeping tonal beauty under the masterful conductorship of Mr. Leps. The closing program of the evening comprised Massenet's Phedre Overture; Prelude C Sharp Minor, Rachmaninoff; Rubinstein's "Kammenoi-Ostrow"; Sibelius' tone poem, "Finlandia" and the "Marche Slav" of Tschaikowsky. The noted soloists for both concerts were Mabel Riegelman, prima donna of Boston and Chicago Opera Company fame, and Earl W. Marshall, the well-known local tenor. Miss Riegelman chose for her initial number the "Air des Bijoux" from Gounod's "Faust." She sang it gloriously, disclosing a sweet and flexible voice of luscious quality. Mr. Marshall was heard in Verdi's "Otello," his effective rendition gaining for him enthusiastic applause.

Other excellent soloists for the past week were Emil Schmidt, violinist; May Ebery Hotz and Elsa Lyons Cook, two of Philadelphia's gifted sopranos; Marie Stone-Langston, contralto; Horace Hood, baritone; Emily Stokes-Hagar, soprano; Paul Volkmann, a tenor of wide range and exceptional purity of voice and an established favorite at these concerts; Kathryn McGinley, soprano; Rudolph

Sternberg, basso; Giuseppe La Monaca and Anton Horner, flute and French horn soloists of the Philadelphia Orchestra, and Antonio Scarduzio, baritone.

"Liszt," the man, the virtuoso, his works, genius and influence on modern composition, were the principal captions under which Hunter Welsh discussed his subject in the third lecture-recital in Houston Hall, University of Pennsylvania, last Friday evening. With excellent understanding the speaker revealed the character and musicianship of Liszt in tersely woven explanations and conclusions that left few if any vital points uncovered.

Carefully analyzing the primal motives by which the art life of the master was formed and guided, Mr. Welsh clearly set forth the causes of the changes that affected the virtuoso's activities, and to some extent dwelt upon the study of Liszt as a type, which naturally included an examination of the possibilities as well as an endeavor to define the limitations of mentality, achievement and influence surrounding the pianist-composer. Mr. Welsh was greeted by a large audience that gave absolute attention to the interesting dissertation and heartily applauded the numbers offered. The following Liszt program rendered with full, robust tone and fine understanding brought the lecture to a close: Rhapsodie, No. 13, Sposalizio; Sonetto del Petrarca from "Italie" and Sonata, B. Minor in one movement.

The Philadelphia Music League, Herbert J. Tily, president; Arthur Judson, vice-president, and Thomas C. Martindale, secretary-treasurer, has just issued an interesting prospectus in which it sets forth the objects of the organization. The membership is open to any man or woman who is sufficiently interested in having Philadelphia take its proper position in the American music world, and who will pay the present annual dues of one dollar.

The local work of the league will be to co-ordinate the activities of the many home organizations and musicians; to provide a clearing house for musical ideas; to establish an authoritative calendar; to collect statistics concerning music, musicians and the musical business; to promote new musical activities; to plan publicity campaigns in favor of worthy musical objects, and all other musical matters which may come within the scope of its powers.

Its foreign work will be to advertise musical Philadelphia throughout the United States; to furnish publicity material to the various national distributors; to call attention to Philadelphia as a convention city for musical organizations, and to further the national recognition of musical Philadelphia.

The League is so organized that its working forces can be extended easily and readily. It is non-partisan in its work and already numbers in its membership men and women representing almost every organization, every business having music as its basis, every branch of the musical profession and many music lovers and those interested in the civic advancement of Philadelphia.

Through its committees the League has already established the calendar and

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ALBERT SPALDING ENTERS FIELD OF PIANO COMPOSITION



Albert Spalding on His Tennis Courts at Monmouth Beach

Albert Spalding, famous violin virtuoso, is spending a very strenuous summer, athletically, at his home at Monmouth Beach, N. J. Tennis, golf and swimming, at all three of which popular sports he is an expert, occupy a considerable portion of his time. But in the interim he finds time for daily practice, and has already completed a number of new violin compositions and songs, which will be presented on the programs of some well-known artists in New York during the coming season.

Mr. Spalding has branched out somewhat this summer in the field of composition, and has just completed two piano numbers which will be heard for the first time in New York on the recital program of a well-known pianist.

BAND MUSIC FOR PITTSBURGH

Concerts at Municipal Parks Attract Summer Concert-goers

PITTSBURGH, PA., Aug. 2.—Three band concerts were given at the municipal parks of Pittsburgh on Wednesday night. In McKinley Park the Arbogast Military Band gave a varied program, ranging from Wagner's "Album Leaf" to excerpts from "Erminie." In Grandview Park Hardie's Band had a more popular program, beginning with a Sousa march and ending with "Lights Out," McCoy. A selection from "Lucia" was included, as well as a baritone solo, "Sunshine of Your Smile," by L. Ray, sung by Mr. Egizi. At West Park the Eighteenth Regiment Band played, with a tendency to military marches. The most pretentious number was the romantic suite, "Cleopatra," by Gruenwald. H. B. McAninch sang Sullivan's "Lost Chord." At all of these concerts "America" and "The Star-Spangled Banner" were programmed, as well as medleys of patriotic airs.

On Sunday night the Marine Band played in Schenley Park, Dougherty's Band in Highland Park and Caputo's Band in Riverview Park. On the former program was a cornet solo, "From the Shores of the Mighty Pacific," by Joe Hill, was played by Herbert Clark. The community singing, conducted by Albert Bellingham, was a great success. This singing was supervised by Prof. Will Earhart and T. Carl Whitmer, who had slides made for many songs, enabling the words to be thrown on the screen. Caputo's Band gave the "Peer Gynt" Suite, by Grieg. Dougherty's Band featured gems by Stephen C. Foster, who was a Pittsburgher, though his songs are all of the South. Nirella's Band is playing at Kennywood Park.

On Tuesday night Wilson's Band

played at Herron Hill Park; on Thursday night Hooper's Band played at Bluff Park and to-morrow (Friday) night Rocereto's Band will play at Arsenal Park and the Letter Carriers' Band will play at Olympia Park. This illustrates what Pittsburgh is doing to supply the people with music on these warm summer nights.

E. C. S.

NATIVE MUSIC IN KENTUCKY

Episode at a Fiddling Contest in the "Lonesome Tune" Region

Narrating her experiences and impressions gained on a musical exploration in the Kentucky mountains, Josephine McGill paints a unique word picture of a scene at a fiddling contest. The following excerpt is from Miss McGill's article, "Following Music" in a Mountain Land," which appears in the July issue of the *Musical Quarterly*:

"One competitor was a woman, 'vast old' in the words of another dame equally 'bowed and satiate with the monotony of years,' as Mr. Arnold Bennett might say. However, with much esprit the aged competitor participated in the contest, dancing as well as fiddling. Nevertheless, she did not win the prize, the verdict having been partly the result of the anti-feminist prejudice, for to some spectators her dancing gave no little scandal—a fact which she herself seemed to relish. What thoughts were in her mind as she sawed away upon her humble instrument, it were difficult to state, but surely they were far removed from attention to mere technique. This meantime was achieved somehow while she turned her head sideways and dreamed as she danced and played. Her averted face symbolized the history of the mountain people. In her expression there was a detachment from the rush of affairs, a resignation to the inevitable; yet within in the clear profile an evidence of vitality, of race, giving one hope for her people's future."

CLUB PLANS WORTHY SERIES

War Will Not Curtail Music in Colorado Springs—Interest in Opera

COLORADO SPRINGS, CO., July 25.—Plans are under way for the concert series given each winter by the Musical Club. War times will make little if any difference to this organization so far as its presentation of the best musical talent is concerned. Although the club has not determined on all the artists for next season's course, it has been learned that Martinelli, the Italian tenor of the Metropolitan Opera Company, has been secured. Perhaps the most unusual engagement made by the club in its entire history is that for one performance of the San Carlo Grand Opera Company. This will form one of the numbers of its "artists' course." It is scheduled for Christmas night.

That there is material interest in grand opera in Colorado is indicated by the fact that this company on its next Western tour is to play a three or four days' engagement in Denver and single performances in Salida and Grand Junction, in addition to the Colorado Springs engagement mentioned.

T. M. F.

Louisville Band Concerts Heard by 30,000 People

LOUISVILLE, KY., July 30.—Thirty thousand people passed through the gates of Fontaine Ferry Park on Saturday afternoon and night to hear the concerts given by the First Regiment Band and the Drum and Trumpet Corps of the First Kentucky Infantry. The concert was given for the benefit of the regiment. This band is under the direction of Harry S. Currie, and for some time back has been in daily rehearsal for these concerts. The program consisted of classical and popular music of a summery character and was heartily applauded by the great crowds. A patriotic song, written by Dr. W. E. Baxter, and called "Sammies," was given its first public hearing upon this occasion and was an instantaneous hit, not only with the soldiers but also with the crowd. The author wrote the words and music especially to enable the boys of this regiment to have a Louisville song to use in training camps, and later in war.

H. P.



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FACTORY AT BOSTON, U. S. A.



"USAACS" REGALED BY OPERA SOPRANO

Ambulance Men at Allentown Applaud Belle Godschalk and Oratorio Singers

ALLENTEW, PA., July 28.—Besides the music that the men of the U. S. Army Ambulance Corps have been making for themselves in their camp here, they have been unusually fortunate in the musical treats given to them recently by visiting organizations and artists. Possibly the high mark of the entertainments was reached with the recital last night by Belle Godschalk, the young soprano, formerly of the Boston-National Opera Company. The singer came over from Bethlehem, which is her home when she is not actively engaged in her career.

Some of Miss Godschalk's friends in Section 48 from Boston made the arrangements that enabled her to fulfill her desire to volunteer her services in a recital for the "USAACS," as the Ambulance men are called. Talented artists in the section painted the posters that heralded the soprano's coming, and the outdoor platform was decorated by the boys with a true Josef Urban effect. Miss Godschalk's attractive personality captivated the men in khaki, as did her lovely voice and her artistic handling of her program. The latter began with "La Marseillaise" and included Puccini's "One Fine Day," "The Star," James H. Rogers; "From the Land of the Sky-blue Water," Chadwick, and "When the Boys Come Home," Oley Speaks, closing with "The Star-Spangled Banner."

Having heard much of the camp singing of the "USAACS," Miss Godschalk requested that the boys sing for her after her own program. Under the direction

of Kenneth S. Clark, the leader of the singing at the camp, representing the War Department's Commission on Training Camp Activities, the soldiers sang ten of their favorite songs with such enthusiasm as to evoke expressions of delight from the prima donna. After they had finished, Miss Godschalk said to the singers: "I am so moved that I cannot express how I feel. I can only say that I would like to adopt you all as my unit."

On Wednesday evening the Ambulance Corps heard a performance of H. Alexander Matthews' new cantata, "The City of God," by the Catasauqua Oratorio Society, with the following soloists: Katherine McGinley, soprano; John W. Noble, tenor, and Hubert Linscott, baritone, one of the Ambulance men.

K. S. C.

William Simmons Scores in Recital at Gramatan Hotel

William Simmons, the popular baritone, was enthusiastically received in recital at the Gramatan Hotel, Lawrence Park, Bronxville, N. Y., on Sunday evening, July 8. In his accustomed virile manner, with magnificent voice, Mr. Simmons sang songs by Broadwood, Sechi, Rogers, Huhn, Schneider, A. Walter Kramer, Chadwick, Lillian Miller and the Prologue from "Pagliacci." In the Prologue he was accompanied by orchestra, under the direction of William C. Gunther. The piano accompaniments were played by Joseph Erhardt.

Says Churches Should Work to Abolish Use of Secular Music

It would be well for the cause of church music if the various religious bodies would emulate the example set by the Roman Catholic Church in holding important conferences on the subject of reform in sacred music, says the *New Music Review*. As far as we know, there is no other church in this country in which there is persistent and aggressive effort toward the abolishment of secular music for sacred use.

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STEINWAY PIANO USED

THOMAS INTRODUCED "POPS" TO GOTHAM FIFTY YEARS AGO

[From the New York Times]

THEODORE THOMAS was the pioneer of summer concerts in New York as musicians of to-day know them. It was a side of his career less thought of at the time, but interesting in the light of his many successors. Artistically he grew up here, having come to America when he was ten years old. Here, for the first time, he heard and played in a large and complete orchestra, when Jullien, the famous French conductor, gave popular concerts at Castle Garden in 1853. The next year Thomas was elected a member of the Philharmonic Society, and in 1862 he organized his first independent concert, which he opened with Wagner's "Flying Dutchman" overture "for the first time in America." His lifelong ambition was to keep this country abreast of Europe in "art work of the future," to put America on the musical map.

This was more than a half century ago. As he wrote in his autobiography: "I concluded to devote my energies to the cultivation of the public taste for instrumental music. . . . I called a meeting of the foremost musicians of New York, told them of my plans to

popularize instrumental music, and asked for their co-operation. I began by giving some orchestral concerts in Irving Hall." Mrs. Rose Fay Thomas, in a later memoir, tells how the popular enterprise spread and grew. "During the summer of 1866 Thomas inaugurated his real Summer Night Concerts, and gave over a hundred of them on consecutive nights at Terrace Garden."

From early June till near October, "the programs were as yet of the lightest character compatible with his standards, and symphonic works were sparingly introduced." Traveling in Europe in 1867, he was surprised to find himself not only abreast but ahead of the first European musicians. "One valuable bit of musical information he gained was of great service to him, and this was a thorough knowledge of the dance music of Johann and Josef Strauss." He recognized that the Viennese waltz had a distinct place in the concert room, and that it was worthy of its own place on his lighter programs.

Featured Light Music

Mr. Thomas went many times to hear the dances under the leadership of Strauss himself, and carefully noted his best effects, for reproduction in the Summer Night Concerts at home. "No one

knew the value of a good piece of popular music so well as Thomas," his widow records, "and he was always on the lookout for such dainty musical tidbits." An instance of the kind was his adaptation of Schumann's little piano compositions, "Träumerei" and "Romance," to orchestra. The idea did not originate with him, but his arrangement "created such a sensation with the public everywhere that it might almost be called the cornerstone of his success." Some present-day concertgoers still recall the "Träumerei."

The building of a new hall at Central Park Garden, where the walls yet stand, inclosing a riding academy at Seventh Avenue and Fifty-ninth Street, provided a good home for the Summer Night Concerts of fifty years ago and insured their continuance for a long period. "Experiences had shown him how to make them at once attractive and educational . . . in after years in many cities. The halls in which concerts of this class were given were always large, cool and airy. The front section was railed off for those who came for the music only; here the price was 50 cents. In the rear, where admission was 25 cents, the formal rows of chairs gave place to tables; the men could have a quiet smoke, or during intermissions could order refreshments."

His Program Scheme

In making the programs, Thomas followed a system of his own. "They were divided into three short parts, with long intermissions between. The first part consisted of short, brilliant numbers, such as would not be disturbed by the

entrance of late comers. During the second part the audience was quiet, and therefore here we find symphonic movements, or classic gems of one kind or another. By the time the last part of the program was reached, it was late and the audience was tired, so this part consisted of marches, waltzes or other music having rich orchestral color and strongly marked rhythms, to wake the people up and send them home happy. This was the general plan on which the Summer Night Concert programs were constructed for many years."

It is interesting to recall now, in 1917, that the summer "pops"—to use a name popularly given to them as American audiences became more sophisticated—showed some little artistic advance over previous summers. During the latter half of the series, entire symphonies were occasionally played, and among the novelties were first performances in America of Wagner's "Kaiser March" and "Huldigung March," pieces less valued of late, even before the musical controversies of the present world war. Among the most interesting experiments of Thomas were his first concerts for children and others for workingmen at Steinway Hall in 1884. To other new audiences, as at Chicago in later years, it seemed that the "popular" programs of Thomas were "not much lighter" than their regular fare.

An Unsolved "Mystery"

How he got the original music for his Wagner productions was a story by itself in the old pioneer days. Once in the seventies, having applied in vain through Hans von Bülow for the later operas of which Wagner refused all excerpts even to German conductors, Thomas "did not care to try his luck" directly with the Bayreuth master, but preferred to get the coveted score through other channels. "How he managed to do this will always be a mystery, but when it was a question of a desired score, it had to be well hidden indeed to escape his clutches. He had many friends in Europe always ready to help him. As for the publishers, he was too good and regular a customer not to be favored when he wanted something out of the common." Thus the "Tannhäuser" bacchanale made its appearance on his programs in due time, as well as all the other Wagner selections he wanted.

"It is hard to estimate the debt this country owes to Theodore Thomas," said *The Times* on his death in 1905. "It is a debt of a pupil to a teacher; or it is a debt of a people led out of a wilderness to the prophet who has shown them a sight of the promised land. To him more than to any other single factor is due the present state of musical culture in this country. To an amazing persistency in the face of piled-up difficulties he joined the fine and catholic taste and, most of all, the willingness to make his propaganda gradually, that were precisely the qualities that were necessary to make his success. He knew that there were many kinds of good music, and that the love and appreciation of the greatest kinds were best attained by a gradual uplift through the lesser."

Macon (Ga.) Concert Organist Offers His Services to Red Cross

MACON, GA., July 30.—James R. Gillette, concert organist, will devote much of his recital work this coming fall to the Red Cross. He offers his services to any church which will devote the entire proceeds to the Red Cross. He is available only in the South. Many requests for recitals are coming to him. In the early fall he will be heard in Americus, Ga., and in Cordele, Ga. Before leaving Macon, on vacation, Mr. Gillette accepted a call to Christ Church, Macon. This church has many historical associations and numbers among its congregation the most prominent families in the South. Mr. Gillette has been asked to give a recital at Lancaster, Pa., before the newly formed organists' association of Lancaster, and will probably make a short Northern tour in the early fall. His program will be devoted entirely to the work of American composers for the organ for the entire season of 1917-18.

Julia Claussen to Make Three Appearances with Philadelphia Orchestra

In addition to Mme. Julia Claussen's engagement to appear in Philadelphia on Feb. 1 and 2 with the Philadelphia Orchestra, the contralto will sing with the same organization in Cleveland on Feb. 14. Mme. Claussen will make her first appearance next season as a member of the Metropolitan Opera Company, having been engaged for a number of special rôles. Her concert engagements will include recital and orchestral appearances in all parts of the country.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fifty-second Article: Giuseppe Verdi's Business Spirit (XI)

VERDI'S interest in Sant' Agata, his famous villa, is shown in a letter written on Sept. 21, 1867, by Signora Verdi-Streponi to a friend in Milan: "My husband is quite absorbed," Signora Verdi writes, "by the idea of developing Sant' Agata, making it an ideal country place. His favorite wish is the laying out of a splendid park, which at the beginning was called 'Peppina's Park' in my honor, but which, by mutual consent, is called now 'Verdi's Park.' The maestro is simply enthusiastic over it and rules in it like a real Czar!"

"The more elaborate these plans grew the more it became necessary to elaborate the villa, too, and so Verdi became an architect. I hardly can describe to you this period of continual change. We had to wander with the furniture from room to room and I can tell you that we ate and slept all this time in every corner of the house, except the cellar and the stables."

Verdi's business correspondence shows that the maestro never lost his interest in the great and the little questions concerning his beloved Sant' Agata. Even his greatest artistic triumphs did not make him forget the needs of his estate, as the letters to his head-man, Paolo Marenghi, demonstrate. One letter, dated Paris, Sept. 28, 1866, reads as follows: "Order as many poplar trees cut down as you consider necessary for the completion of the house, but do not forget to give account to Dr. Carrara (the husband of Verdi's niece and heiress) as to quantity and disposition."

"I see by your letter that you do not work Milord (the master's favorite horse) and that you completely neglect the mare. I do not like this because the horses will not keep healthy or they will become fat and heavy like Rossi's breed, and that would make me ashamed. I wish, furthermore, that the horses should eat the hay from Sant' Agata. How are the men? How are the masons getting along?"

Verdi wrote the same Marenghi on Aug. 15, 1867, from Paris: "Why did you start the new machine, while I had told you to let it rest until my arrival? I would like to know, once for all, if my orders will be respected or not. You will never be able either to command or to obey! It is time that this disorder should stop and it is my earnest will to see it stop without delay."

Signor Marenghi must have liked still less the following letter, dated Paris, Sept., 1867: "Allow me to tell you that your letters are so meaningless that they could have remained unwritten just as well. And the week is so long! If you only knew how impossible you are! You write me, for instance, that the expenses were Lire 518.06, and the deficit amounted to Lire 276. For God's sake, tell me how was it possible to accumulate a deficit anyway? You do not tell me a word about my horses and my servants. Are they all dead? How is the new driver getting along? And is it true that Carlo, my old driver, died at Piacenza?"

And in a letter from Paris under the date of May 3, 1876, the master, after having given orders for Sant' Agata, tells his inspector, Mauro Corticelli, the following details about the financial success of "Aida" in Paris:

"Aida" is going splendidly. The receipts are growing. They collected 18,896 francs yesterday, more than at the première, which netted 18,200 francs."

We see that Verdi knew how to mind his financial interests as a land owner as well as a composer. No wonder that

his estate amounted to over seven million lire when he died.

The Tales of Verdi's "Avarice"

The mercenary spirit exhibited in Verdi's commercial correspondence deepened the impression that the maestro was a cold-blooded business man, whose only aim consisted in amassing as much money as possible, by the utmost exploitation of his creative power as well as by begrudging himself and his wife all the pleasures of life. The latter contention is entirely wrong, as Verdi, on the contrary, lived very comfortably. No

petitions, "the opera house which cannot exist without a financial help has no reason to be (a true American view of the case). The public has to pay itself for its artistic enjoyment and uplifting; if they do not come, there are only two explanations available: either the opera is 'no good' or they are 'no good' themselves."

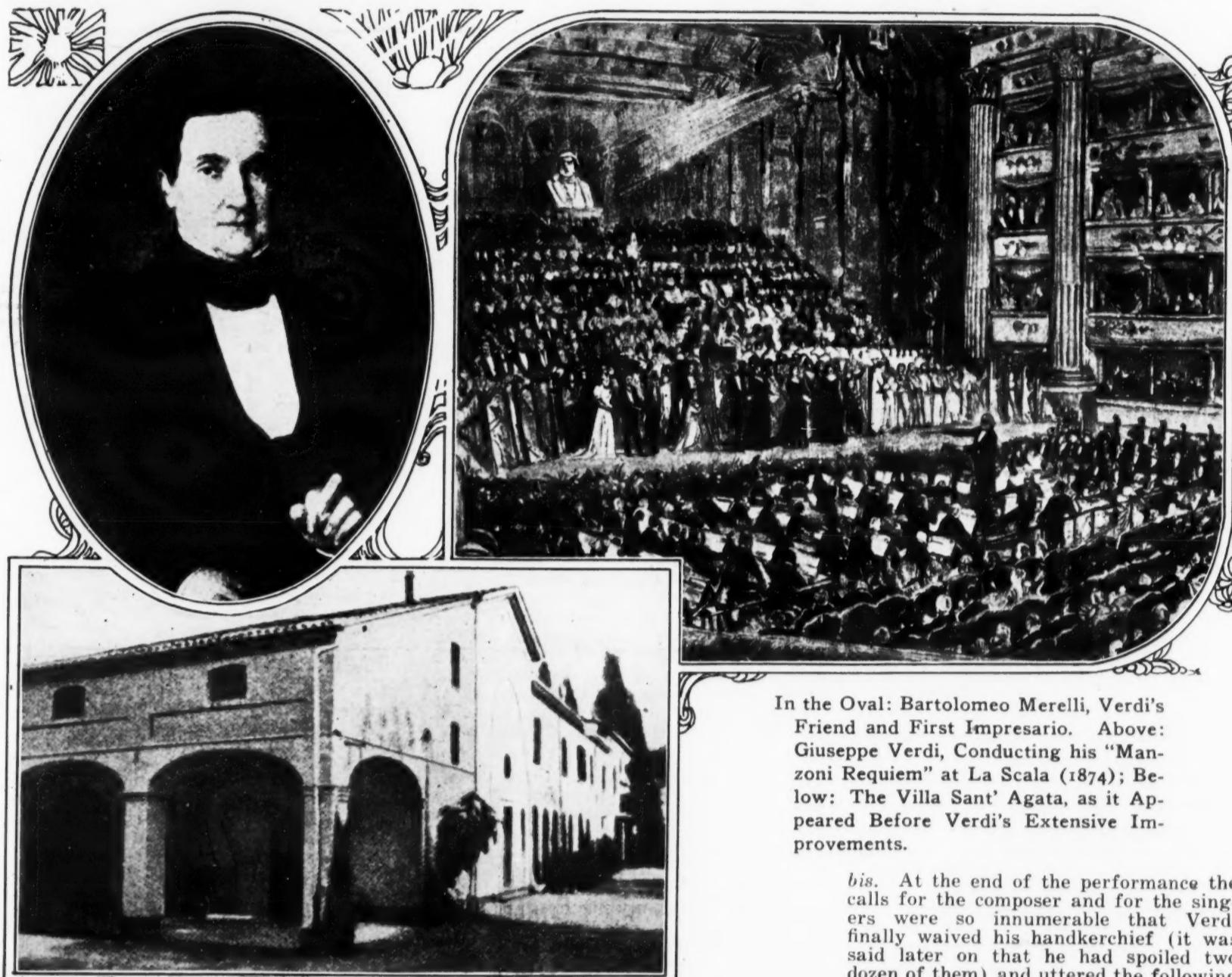
Exploiting the "Manzoni Mass"

As one of the strongest examples of Verdi's undoubtedly highly developed business instinct the exploitation of the "Requiem," written in honor of his

Requiem was produced one week after the last performance at the Scala with the original cast. It proceeded thence to London and then to Vienna, where four triumphal performances were given in June, 1875, conducted by the composer himself. Although a mere boy at that time, I have a very good recollection of the first of those memorable performances at the Imperial Opera House. The two women singers were Mmes. Stolz and Waldmann, both born Austrians, who were wildly acclaimed, and the male singers, Masini, the tenor with the sweet voice, and the excellent basso, Medini, also scored a real victory, but the greatest triumph was deservedly Verdi's whose reception equalled in warmth the unbearably hot and sultry weather. I distinctly remember that the listeners flocked during the intermission to the opera house's buffet and to the cafés and restaurants in the neighborhood in order to get a cooling beverage, only to rush back to the opera house and showering the Italian maestro with enthusiastic honors and demonstrations that had all the earmarks of southern ardor. It was many minutes before Verdi could give the sign for the beginning of the touching "Agnus Dei." The maestro was quite overcome by the heat and the ovations and granted the repetition of the piece only after the most insistent *bravi* and



Maurice Halperson



In the Oval: Bartolomeo Merelli, Verdi's Friend and First Impresario. Above: Giuseppe Verdi, Conducting his "Manzoni Requiem" at La Scala (1874); Below: The Villa Sant' Agata, as it Appeared Before Verdi's Extensive Improvements.

doubt, the maestro, who was of very humble birth and had experienced many vicissitudes of life, was always inclined to avoid more or less unnecessary expenditures (a quality common in many Italians), which may have created this false impression. It was well known among Verdi's friends that he never tolerated overcharging on the part of hotel-keepers, managers, waiters, public drivers and so forth, which often led to lengthy and excited arguing, but the rumor that he was guilty of never tipping the waiters or hotel employees has been refuted long ago by many witnesses.

It has even been repeated again and again that Verdi ruled his own music paper in order to save money. This ridiculous tale is false. Only once did the maestro prepare his own paper, and that was in Montecatini, the watering place, when Signora Peppina had purposely left the paper home, as she wished the maestro to have a complete rest. But Verdi frustrated her intention. Who could keep a composer from jotting down his inspirations as they came to him? A handkerchief or a pair of cuffs or a table cloth would do in such a moment!

Further proofs of the master's "avarice" were contributed by theatrical managers and local administrations of small towns who had vainly asked the wealthy maestro for loans or subventions, in order to produce his own or even other composers' operas. "You shall not have one cent," he used to answer to such

friend, Alessandro Manzoni, is always mentioned in the first place. I must confess that Verdi really was to be blamed when he allowed this musical tribute to the memory of the great Italian writer and patriot, Manzoni, to be performed in opera houses and even on a regular tournée organized by his publisher.

The Manzoni Requiem was produced for the first time under Verdi's personal direction in the St. Mark's Church in Milan on May 22, 1874. The effect was overwhelming for the work and the splendid execution. Mmes. Stolz and Waldmann and Messrs. Capponi and Maini sang the solo parts, while many of the best known musicians and singers of the country had offered their services in the ranks of the orchestra and the chorus. The performance impressed the listeners so much that the general wish was uttered that a greater number of people should be allowed to hear this impressive masterpiece. So three performances of the Requiem were arranged at La Scala in Milan, the first of which under Verdi's baton, while Franco Faccio conducted the others.

The idea of exploiting the financial possibilities of the Mass can claim a small excuse in the pressing offers made by many French, English and German impresarios who all wanted to present the latest work of the maestro's genius to their audiences.

The tour began in Paris, where the

bis. At the end of the performance the calls for the composer and for the singers were so innumerable that Verdi finally waived his handkerchief (it was said later on that he had spoiled two dozen of them) and uttered the following words in Italian: "I thank you a thousand times, kind friends. I am overwhelmed, but we can hardly stand on our feet longer."

Verdi himself fully recognized the excellence of these Viennese performances in a letter to his repeatedly mentioned friend, Luccardi, with the words: "The Viennese success of the Requiem has been excellent. It was such a rendering as you will never hear! My God—what a wonderful orchestra! Three pieces had to be repeated, the duet for the two female voices, the Offertory and the 'Agnus Dei.'"

The much-feared Viennese critics who had sinned so persistently against the maestro, calling him the "organ grinder composer," could not help show their appreciation and admiration, which had already been aroused by "Aida." They wrote many variations on the following short theme: "Who could ever have expected that from the author of 'Trovatore' and 'Traviata'?"

After these triumphs in Austria's capital the performances of the Requiem became rare, as the retirement of Signora Waldmann and later on of Signora Stolz spoiled the artistic interest considerably. Still the Manzoni Mass is even nowadays given from time to time public hearings.

A Friend and a Father

After having been carried away by the unforgettable recollections of the happy

[Continued on page 30]

THE ROMANCE OF MUSIC

[Continued from page 29]

time when the first foundation for my modest musical education was laid, I shall come back to the discussion of the many attacks launched against Verdi for what his enemies called his "brutal business instinct, killing all nobler impulses."

One of the best proofs of Verdi's kind heart is to be found in the veneration the simple-minded peasants of Busseto and its surroundings always felt for the great man. When the news of his death reached his native town one could read honest sorrow on all faces and the verdict of Verdi's neighbors and dependents could have been condensed into the following plain, but heartfelt words: "We have lost a friend and a father." The remark of one of Verdi's tenants, overheard by the late publisher, Emilio Treves, near Sant'Agata, also pleads for the maestro's human feelings: "He is sometimes a little frugal," the peasant said to a companion, "but he has such a good heart! It is not only Sant'Agata which nets him a handsome profit, but, you know, he is an operatic writer, too. He puts down many notes between five black lines on a thick and expensive paper and these form his splendid melodies like, for instance 'La donna è mobile.' The educated people can read these from the paper without first listening to the melodies. They pay him many thousands of lire for those papers. But he

is good and I shall never forget that he cut mine and my neighbors' rent in half on his own accord, when two years ago almost our whole crops were devastated by the terrible hail storms."

But the most effective proof of Verdi's kind heart was furnished by his last will, in which he bequeathed half of his seven million lire estate to charitable institutions.

We must not overlook another fact in considering Verdi's "business talent." The maestro never tried to hurt other people's legitimate interests. It would have been easy in view of the unique position his successes had gained for him to extort exorbitant prices from his editor, Ricordi. But Verdi, who, as already told before, used to fill the blanks himself sent by Ricordi for the contracts of new operas, always showed himself very reasonable. This fairness formed a firmly established quality in the composer's character. When after his first great success ("Nabucco") Impresario Merelli, the one who saved Verdi from complete ruin, ordered him to write another opera for which Verdi could dictate the honorarium himself, the maestro after having consulted Giuseppina Strepponi, then his star singer, asked for 8000 Austrian lire (6800 francs), the price granted to Bellini for his "Norma."

So it is clear that Signora Giuseppina had to be considered Verdi's friend, confidant and adviser long before she became Signora Verdi.

regularly to de Reszke to have his criticism and advice."

Do Not "Slack" in Art

During the beginning of my long recital the girl was doubtful, but as I finished she turned to me and, thanking me, admitted that I was right and that she would work unceasingly until she acquired what only years of hard, undivided effort could give her.

This girl is no slacker. But there are so many that are and who accordingly are led away by the extravagant statements of vocal teachers who claim to be

Determining Rank of Liszt in the Realm of "Lied"

FRAZ LIPSTZ'S contribution to the literature of musical composition is, undoubtedly, underrated as to its quality; and especially in the province of the *Lied* does this condition obtain. The July *Musical Quarterly* includes an enthusiastic but closely reasoned appreciation by Edwin Hughes, an appreciation calculated to convert one to the belief that the composer-virtuoso actually attained eminence in this domain. A few excerpts follow:

"Anyone who pretends to an appreciation of the German *Lied* as a whole must of necessity possess more than a passing acquaintance with the Liszt songs, forming as they do the important connecting link between the songs of Schubert and Schumann and those of the later German composers. Liszt, at once the last of the romanticists and the first of the moderns, occupies as song-composer much the same position that he does in the field of orchestral composition. He who would seek the orchestral ancestry of Richard Strauss will find it in the symphonic poems and the two great symphonies of Liszt, just as he will find in the Liszt songs the musical ancestry of the Neo-German *Lied*. Liszt's songs opened up entirely new perspectives in the art of song composition and pointed out the path upon which Hugo Wolf discovered even more distant and wonderful vistas and along which Richard Strauss and other modern German song-writers have achieved their successes. To the almost purely lyrical character of the *Lied* up to that time, Liszt added a new note, the dramatic, which had previously put in its appearance only in the ballad, and which Liszt now introduced on appropriate occasions and with remarkable effect in the musical settings of poems of other character as well."

"If Liszt's Muse received any hints at all as to the direction which the new songs were to take, these came surely from Schubert. Of the Schumann songs there is not the slightest trace of an influence in those by Liszt, either in the melodic line or in the accompaniment. Schumann's accompaniments show little or no advance over those of the Schubert songs, and Schumann's manner of creating a rhythmic figure and then using it throughout the several verses of the poem as accompaniment finds no counterpart in the Liszt songs. Liszt, on the contrary, developed an entirely new type of accompaniment for a number of his songs, using the same method in miniature that he employs in such a wonderful manner on a large scale in his symphonic poems; namely, the invention of a short, pregnant motive of characteristic significance, and the alteration or metamorphosis of this motive, without the loss of its identity to express the varying moods of the verse. *Es war ein König in Thule*, *Ich möchte hingehn* and *Die Fischerstochter* are examples of this treatment. . . . Not only Wolf, but many modern song-writers have added unto their possessions this symphonic form of accompaniment, which originated with Liszt."

"Nowhere is there a trace of Liszt the piano virtuoso in his songs, but of Liszt the musician there is evidence on every side. Nowhere is there artificiality, nowhere bombastic effort. On the contrary, a directness, a wealth of musical ideas, often a simplicity almost Schubertesque. The melodic line is never distorted or obscured by an overloading of accompaniment, not even in the more elaborate songs. The introductions and postludes of the songs are short, as a rule, wonderfully expressive, and without any seeking after effect. How finely drawn, for example, are the prelude to *Die Loreley* and the postlude to *Die Drei Zigeuner*."

Mr. Hughes dwells upon the spiritual and technical characteristics of Liszt's *Lieder*, analyzing some in detail. One of the songs—"Ich möchte hingehn"—yields two bars which directly anticipate the second half of the love-motive from Wagner's "Tristan."



Oscar Seagle, Eminent American Baritone

able to teach singing in a short time. These are charlatans and there should be some means of protecting the unsuspecting from falling into their clutches.

Young men and young women, do not slack in your art. Don't feel that you must succeed quickly if you do not possess the means of studying for years. If you are earnest and worthy, there is not a conscientious teacher who would not be glad to do his utmost for you without an early hope of reward.

TACOMA FESTIVAL CONCERT

Seattle Symphony Orchestra to Play—
Elect St. Cecilia Leader

TACOMA, WASH., July 30.—Soloists for Tacoma's annual midsummer festival concert to be given in the Stadium on Aug. 15, under the auspices of the Commercial Club Music Committee, will be Mme. Jeanne Jomelli, prima donna, and Theo. Karle, tenor. The Seattle Symphony Orchestra, conducted by John M. Spargur, has been engaged to accompany the festival chorus of 250 voices, which will be led by Frederick W. Wallis.

The Y. M. C. A. and the Y. W. C. A. gave a farewell concert for Eighteenth Company Engineers on July 24 at the Y. M. C. A. tent at the American Lake cantonment grounds. Soloists were Grace Berry, soprano; Herbert C. Ford, tenor, and Vivian Gough, violinist, assisted by a male quartet. Mrs. C. E. Dunkleberger was the accompanist.

R. Festyn Davis, baritone, of Tacoma, was elected conductor of the St. Cecilia Club at the recent meeting of members.

Puyallup, Wash., Has Song Festival

PUYALLUP, WASH., July 20.—Three hundred summer school students attended the first community song festival of the season on July 19 in the city park. The singing was led by Jessie Ames Belton, instructor of music in the summer school. The program was of a patriotic nature, the numbers sung by the crowd being "America," "Star-Spangled Banner" and "Columbia, the Gem of the Ocean." Soloists were Mrs. Robert Montgomery, J. L. Stahl and A. Morley Horder.

THE SLACKER IN SINGING

By OSCAR SEAGLE

I DO not use this term as it is used with regard to those who would avoid military service by any kind of subterfuge. The term "slacker" as applied to the singer refers to those who would find a short cut to, or specious kind of, success.

The prevailing lack among singers of the present day is technical equipment. Some years ago a man or a woman was content to give a number of years to the perfection of the means of producing tone. When they began to study for the concert or operatic stage, it was with the full knowledge that such study entailed years of undivided and persevering effort, years of discouraging work upon vocalizes without the constructive joy of song interpretation. As the pianist or violinist of to-day realizes, so they realized that success depended upon their vocal equipment and that vocal dexterity, like finger dexterity, was based upon muscular control and that such control came only after arduous exercise of the particular muscles over a long space of time.

Eminent Examples

We hear of Mario working for years upon exercises before he ever attempted an *aria*. I know de Reszke, my own teacher, worked unceasingly for years without any effort to do aught but perfect his vocal equipment. Examples are rife and we know the result. Not only were the singers in question great in every kind of song, but they sang for years. Would Lilli Lehmann have been able to sing so well at seventy had she not in her youth made the production of tone almost second nature?

Do not misunderstand me and leap to the conclusion that I make mere tone production the be-all and end-all of singing. It can never be more than the means, and the ability to sing implies other qualities. But what I do wish to emphasize is that without the ability to produce tones perfectly no singer can be great. He may make an acceptable dramatic or spiritual reading of a song-text with an approximation of tone, but such is not great singing.

The deplorable tendency among young students is the noxious idea that they can gain vocal facility in a few months.

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NOTABLE CONCERT TOUR FOR SALVATORE DE STEFANO

Harpist's Engagements Will Include Many Appearances with Alma Gluck

THE violin is frequently referred to as a "mysterious" instrument from the general public's point of view, but probably even less is known of the harp.

Only within recent years have the wide possibilities of the harp been demonstrated, and much as one deplores the fact, it is nevertheless true that America has not had many opportunities to appreciate the full beauties of this wonderful instrument. Of the three or four distinguished harpists who have toured this country, Salvatore de Stefano has perhaps achieved the widest fame and popularity since his first appearance in New York a few seasons ago, and no small measure of the increasing interest now being shown in the harp is the result of his numerous performances.

Last season Mr. de Stefano was heard in joint concert with a number of notable artists, and his playing, beside disclosing him as a brilliant virtuoso, gave many cities a first insight into the varied charms and resources of the instrument and revealed a great part of the lovely literature, ancient and modern, written exclusively for the harp.

Mr. de Stefano is a graduate of the Royal Conservatory at Naples, in which famous institution he won first honors at the commencement of his professional career. His entry into the select ranks of Italy's foremost harpists was enthusiastically welcomed, and within a few years after his graduation from the conservatory he was made professor of the harp at the St. Dorothea Institute in Naples. In the meantime his exquisite skill had placed him well at the front as a concert performer, and it was to meet the demands of public appearances that he shortly resigned his post at St. Dorothea and toured extensively in Italy, France and Spain, giving many recitals



Salvatore de Stefano, Distinguished Italian Harpist

alone and appearing jointly with several distinguished vocalists.

The lengthy tour to be made by Mr. de Stefano next season includes appearances in Western cities with Alma Gluck. In past years other famous singers have shared their programs with brilliant harpists, and such a combination of artists appears ideal. Miss Gluck will have the assistance of Mr. de Stefano on her tour of the Pacific Coast and in the northwestern cities during October, November and part of December.

Hay Fever Slackers, Beware! Dry Fog Can Cure You

[From the New York Sun]

RIGHT on the eve of the annual grand opening of the hay fever season seems a cruel time for Andrea de Segurola, Enrico Caruso, Pasquale Amato and other lads around the Metropolitan Opera House to step forward, as they did yesterday, and make an announcement that aims to stop the younger set in hay fever circles from boarding the White Mountain Express for the annual convention of the American Hay Fever Association.

For what did the noted opera singer, Andy Segurola, do during the height of yesterday's thaw but announce for himself, Caruso, Pask Amato and the rest of the boys that they have a treatment for hay fever which has cured some of the most noted celebrities in all Wop. And here's the White Mountain Express booking reservations to capacity limit just at a time when all the sporty folks who go in for hay fever with the gusto that other sports go in for golf are packing up and starting off toward the sneezing contests and other events which make the hay fever season in the mountains one of the happiest times in the year.

Patriotism, pure patriotism, had prompted President Andrea de Segurola of the Salsomaggiore Dry Fog firm—of which the honorary president is Enrico

Caruso and includes Amato on its board of directors—to summon reporters to the dry fog works, in a fancy four-story house at 235 West Seventy-second Street, so the celebrated president said. And despite the fact that there was a rush of odd jobs to be done around the dry fog quarters against the expected onslaught of hay fever fans now about to storm the dry fog works, President Andy de Segurola was only too ready to take reporters all over the fog works yesterday and explain the mechanism.

"Twenty thousand of your young men of draft age," began President de Segurola, after he had handed out dry fog booklets to the reporters which told of the treatments and prices per treatment, "say they have hay fever and therefore claim exemption. So we to-day write to Washington. So we to-day write to—to—to where Gov. Whitman is—"

"To Albany, Andy?"

"To Albany it is. So we to-day write to Albany. We say to Washington, we say to Albany: 'Here is sure hay fever treatment and cure free for every man in soldier uniform of Uncle Sam who come into 235 West Seventy-second Street, where is the Salsomaggiore—'"

Elixir in Demijohns

"Whoa, Andy! For the luvva Pete, slup on stuff like that on a day like this. Spell it."

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"In what, Andy?"

"Demijohns, demijohns, demijohns. Big—so—like this—high—all glass—wide so! Demijohns!"

"O-o-o-oh! You mean demijohns?"

"Sure-sure-sure-sure! Big glass demijohns we bring the waters of Salsomaggiore here to New York. Now we announce through newspapers sailors with hay fever should come, soldiers with hay fever should come, conscripted young men should come, and we give them the dry fog cure of Salsomaggiore free. All others \$3 treatment, ten treatments \$25, twenty-five treatments \$50. But soldiers in uniforms, sailors in uniforms, it cost nozzing, nozzing, nozzing. It—"

"Beg pardon, Andy," broke in some one who had noticed an ethereal looking person gliding through a far corridor of the dry fog corridor of the dry fog works, "but wasn't that Billy Guard, press agent of the Metropolitan Opera House, who just went by?"

"No, no, no, no," replied President de Segurola of the Salsomaggiore dry fog institute. "Billy Guard, him I know well. Only just now this minute ago I have a long, long talk with Billy Guard—just before when you reporters were summoned here to-day. But Billy Guard here now?—no, no, no, no, no—"

"Oh, all right, Andy. But it sure did look like the press agent known as Billy Guard."

An Invention—Poof!

"No, no, no, no, no, no. Now, to return to hay fever. Over come the demijohns of Salsomaggiore health resort water to us. We have a big invention. Poof! Poof! Through invention go sprays of Salsomaggiore water. Up, up, up all floors run big pipes. From inventions comes only salts, all dry, like a fog and into rooms which I show you. Uuuuuuum—so the hay fever patient breathes in the dry fog—Uuuuuuum—uuuuuum—uuuuuum! So—he is relieved. Uuuuuuum on another day—Uuuuuuuuummmmm—other days, and soon he is cured.

"No water is in the fog, as I show you in fogs upstairs in a minute. And all because of this invention by great Italian engineer, Signor Carenini. Just a dry fog of curative salts and things comes into the room because Signor Carenini invent this patent nozzle."

It's a Patent Nozzle

"What is the invention?"

"A nozzle, a patent nozzle. You know—nozzle—like a hydrant nozzle—like a hose nozzle. Snozzle, snozzle—like is on the end of hoses firemen have. You know brass nozzles on fire hose, yes?"

"O-o-o-o-oh, you mean a nozzle, Andy? Just a plain everyday nozzle?"

"Sure—sure—sure—sure—sure! A nozzle! But this, it is not what you say plain everyday nozzle. This is a patent nozzle invented by Signor Carenini just so when Salsomaggiore waters pass through the nozzle off comes things, leaving the water behind."

"What things?"

"Manganese, strontium, barium, sodium, calcium, io—"

"One minute, Andy! You were going great there in the English language up to now. Stick to English or we can't give the dry fog any publicity. Now—"

"English—English—English! I am speaking English! Barium, manganese, strontium—"

"Now, listen, Andy. A lot of folks here don't know your lingo, so you'll have to stop swinging from English into—"

An Operatic Ku Klux Klan

"English! Milk of the goat! Dogs' names! I am speaking English. Strontium, barium, magnesium, iodine—"

"O-o-o-o-o-oh, you mean iodine. Just regular iodine!"

"Sure, sure, sure, sure! Iodine, aluminum, ammonium, iron, manganese, strontium, barium—all these chemicals in the waters of Salsomaggiore—poof!—up through the big pipes from the snozze—poof!—out through the fog rooms.

"Everybody sits with just white robes over their clothes—Caruso, Miss Grace

La Rue, Miss Farrar, the Duke of Abruzzi, Amato, Titta Ruffo, Jean de Reszke, Frances Alda, Emmy Destinn, Elenora Duse—all these either in Italy at Salsomaggiore or right here have sit around and take the cure.

"Now it is for soldiers and sailors of Uncle Sam. Free, free, free—but only free for soldiers and sailors. To Washington we write, to Halbany we write, saying that for soldiers and for sailors it costs nozzing, nozzing, nozzing."

Whereupon President de Segurola led the way, explained the patent nozzle, showed the fog rooms where the dry, white vapor, finer than dust, fogged the rooms; introduced Dr. Emilio, who is throat specialist at the Metropolitan when not medical directing the fog factory, and Dr. Dalla Chira, "court physician, who often, often, often treat the Prince Udine other years ago."

And to all this Andy announces the soldiers and sailors welcome, so that the hay feverites among them will not sneeze in the trenches and thereby start the Germans full tilt into an August drive.

And as the reporters came out of the fog it certainly did seem as if a man who looked like Billy Guard, press agent at the Metropolitan Opera House, ducked behind a tree across the street. Maybe it wasn't Billy Guard, but it sure did look like Billy.

SINGERS AND DEGREES

David Bispham Received an LL.D. Long Before McCormack's Award

MUSICAL AMERICA has received the following self-explanatory statement from David Bispham, the noted baritone:

"Without the least desire to start a controversy and with no wish to injure a popular artist, may I be permitted in the interest of truth and fairness to call attention to the claim made for John McCormack, the well-known tenor, in the musical and other papers, that he is the first singer to receive a doctor's degree from an American college or university."

"The musical papers of June, 1914, all contained, as did a great many of the daily papers throughout the country, the news item that upon June 12 of that year the degree of LL.D (Doctor of Laws) was conferred upon me by Haverford College, Pennsylvania."

Albertina Rasch, Celebrated Danseuse, Enthuses President and Mrs. Wilson.

At last Wednesday's performance at Keith's Theater in Washington, two distinguished spectators were the President and Mrs. Wilson, who applauded enthusiastically the bewitching performance of Albertina Rasch's ballet classique, calling the graceful danseuse repeatedly before the curtain. Her partner, Constantin Kobeff, also came in for his well-earned share of the ovation, as also the fifteen charming young coryphaei of the troupe. This week Miss Rasch will repeat her graceful dance at the Riverside Theatre, and subsequently at the Palace.

Ernest Kroeger Continues Fine Recital Series at Cornell

ITHACA, N. Y., Aug. 6.—Continuing his admirable series of piano recitals, Ernest Kroeger was heard at Barnes Hall, Cornell University, on July 26 in an all-Chopin program, proving himself a most authoritative exponent of the great composer's work. On Aug. 2 Kroeger gave a recital of ancient and modern dance forms, drawing his examples from such widely differing sources as Rameau, Bach, Mozart, Albeniz, Chopin, Rubinstein and Liszt.

KAUFMANN



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BACH'S COMEDY OPERA REVIVED IN LONDON

"Phoebus and Pan" Given With Distinction at Drury Lane—Autumn Season of Three More Operas in English Announced—Elgar's Patriotic Trilogy Completed—An Evening of American Music

Bureau of Musical America,
12 Nottingham Place,
London, W., July 22, 1917.

THE penultimate week of the opera season at Drury Lane is over. It has been a truly great achievement to have two opera companies prospering in our midst in the summer season in wartime—surely a proof of much musical progress, for which many thanks are due to the untiring energies of Sir Thomas Beecham.

Last night saw the revival of Bach's delightful little opera-comedy, "Phoebus and Pan," with the artists who have already earned distinction in their several parts. Frank Mullings, inimitable as *Midas*, once more brought down the house by his delivery of "Pan's the master," and another delightfully humorous performance was the *Pan* of Herbert Langley, followed closely in merit by the *Tmolus* of Webster Millar and *Mercury* of Powell Edwards. Evelyn Arden was the *Phoebus* and Bessie Tyas the *Momus*. The dancers, as ever, were delightful and beautifully led by the principals, Maisie and Ivy Gerald. Sir Thomas was conductor and obtained a most finished performance.

"The Marriage of Figaro" filled old Drury for two performances last week and there will be two more this. An autumn season in London is announced at which there are to be given three more operas in English, after which the company will pay its annual visit to Manchester and other centers.

A Red Cross Hospital has just been opened at Streatham Common by Marguerite Nielka, known in musical circles as a most gifted singer and violinist. She is the commandant-superintendent. The hospital was recently formally opened by the Duchess of Sutherland, and there are some fifty beds now available.

At his concert in Aeolian Hall, Manlio di Veroli proved himself to be a composer of the first rank, with original ideas, grace and an ever pleasant flow of melody. An evening with him proved most delightful, especially when his exponents were D'Alvarez, Stralia, Constantine, Stroesco and Melsa.

The Oriana Madrigal Society gave an evening at Leighton House of old and modern part songs with all its wonted charm.

There was a good concert in Wigmore Hall Wednesday evening in aid of the Doeberitz Russian Prisoners' Bread Fund, and the artists who appeared were Mme. Anna Filipova, Mme. Slava Krasavina, Lena Kontorovitch, Boris Bornoff and Adolph Raibin, assisted by Harold Samuel.

A delightful "Afternoon of Music" was given in the St. John's Wood studios by Lena Kontorovitch and Dr. S. Rumschinsky, assisted by Jean Waterston and that most delightful composer, Adela Madisson. The latter's songs are very beautiful and were charmingly sung by Jean Waterston—especially "La Bien Aimée" and "Soir en Mer." Miss Madisson is English, but has lived and studied much in Germany; she is a pupil and protégée of Delius. Before the war she had an opera accepted for production in Dresden, but she fears the manuscript is lost and the copper plates of it melted down.

Baritone Obtains His Commission

Ernest Groome, one of our best baritones, who has always done his utmost to "join up," has at last been accepted for service abroad. He has obtained his commission and is now training at Aldershot. He has been at the front more than once with Lena Ashwell's concert parties.

A new annual prize for organists of about ten guineas has been founded at the Royal Academy of Music by Mrs. Franklyn in memory of her grandson, Lieut. Matthew Phillimore, who was killed in action in France a year ago. We wish all young musicians who have given their lives for their country could be commemorated in the same way, for of these we have given liberally, unlike Russia, which has made every effort to "save her artists."

Sir Edward Elgar's "Fringes of the Fleet" is now in its sixth consecutive week at the London Coliseum, and it looks as if the public would never tire of it or of the singing of Charles Mott and his colleagues. With the approach of the third anniversary of England's entry

into the war it is fitting that Elgar should have finished his trilogy, "The Spirit of England," and Messrs. Novello now announce the publication of "The Fourth of August," the cantata which accompanies "To Woman" and "For the Fallen," and completes the work. As in the case of the other two, the words are taken from "The Winnowing Fan," by Laurence Binyon.

New Patriotic Cantata Sung

Yesterday afternoon, as an epilogue to Lloyd George's thrilling and comforting speech in the Queen's Hall in celebration of Belgian Independence Day, there was a fine concert, which included the first performance of Arthur de Greef's new cantata, "A la Patrie," for solo voices, children's choir and orchestra. The singers were Miriam Licette, Helen Juta, Sioux and Raidlech, while the London Symphony Orchestra was conducted by Emile de Vlieger, who also led a choir of 400 Belgian refugee children, who concluded the program appropriately with some Belgian folk-songs.

A delightful concert was organized by Miriam Licette in aid of Princess Alice's Own Troop of B. P. Scouts (VI. North London). The artists were Mme. Joliet, pianist; Emile de Vlieger, cellist, and Juliette Autran, Olive Townend, Maurice D'Oisly, Kenneth Ellis and Licette, singers.

The prize winners in the Folk-Song Phantasy contest were Waldo Warner (violinist of the London String Quartet), with a composition based on "Dance to Your Daddy," an old Berkshire ditty; Herbert Howells, whose inspiration was British, and Edward Norman Hay, an Irishman, who has used the Gaelic songs, "The Banks of Cluny," "Dolly's Brae" and "Sally Kelly." It is good news to hear that the String Quartet will include these in their programs for the coming autumn season.

Student concerts have been well to the fore, headed by successful ones by pupils of Blanche Marchese, Sterling Mackinlay, Amy Sherwin, the London School of Music, the Etlinger School, the Guildhall School, the Royal College and the Royal Academy of Music and the Tobias Matthay Piano School. The last named gave three concerts in Wigmore Hall. Two of these programs were varied by Patti Kennedy-Fraser's singing of some of her famous Hebridean folk-songs and one by recitations by Phyllis McTavish. The London School of Opera gave an act of "Aida," one of "Der Freischütz" and one of "Bohème" in the Welkington Hall, St. John's Wood. Kathleen O'Dea, Beverly Kemp and Linda Travers especially distinguished themselves and John Pegg and George Pawle proved to be fine tenors. The prizes of the Royal Academy of Music were presented by Lady Wolverton, after which the students gave a short program. The Academy is now in its ninety-fifth year. The coveted Dove Prize was gained by Gladys Chester, and Philip Levy, already a Mendelssohn scholar, gained the medal of the Worshipful Company of Musicians. The Parepa Rosa Gold Medal was won by Marjory Crabtree, and the new Cuthbert-Nunn prize for composition by Helen Bidder.

"Figaro" Delightfully Sung

London, July 15, 1917.

Figaro, Figaro, Figaro, has been the order of the week in music-land and is likely to continue to be so. For Sir Thomas Beecham has given us a well-nigh perfect performance of this most delightful, though much malreated opera. Miriam Licette was a charming *Countess*, and Désirée Ellinger a roguish and sparkling *Suzanna*, who sang delightfully. As the *Count*, Frederick Austin has never done anything better, and Frederick Ranalow is equally happy in the title rôle—debonair and dapper. The rest of the cast included Bessie Tyas, as *Cherubino*; Clyte Hine, as *Marcellina*; Alfred Heather, as *Basilio*; Powell Edwards, as the *Gardener*, and William Anderson, as *Bartolo*, all clever outstanding studies that one will remember. The orchestra under its great general was a marvel of spirit and the applause was always loud and long, though frequently hushed that it might not obstruct the action, until it burst forth again at a glimpse of another of the beautiful scenes by "Hugo." Next week we are to have two further performances of "Figaro."

On Friday there was a gala performance at Drury Lane to celebrate French Red Cross Day. So many notables were present that we felt almost as though we

were at Covent Garden in pre-war days. The program included the third act of "Louise" and the second acts of "Aida" and "Tosca." In the last named, Mme. Merentieff of the Paris Opéra electrified the act and the audience. Clara Butt sang the national anthem and the French star the "Marseillaise." In place of Mme. Réjane, who was not able to come from Paris to recite "Carillon," as arranged, Mme. Butt sang "Land of Hope and Glory," by Elgar. Sir Thomas Beecham conducted, assisted by Percy Pitt.

Evening of American Music

Another musical event of more than general interest was the American evening in the Grafton Galleries given by the Music Club, at which Felice Lyne, Lily Fairney and Robert Parker sang and Victor Benham played, while Hermann Klein gave a short chat on "America and Music." We felt that the old country must look to its laurels after listening to songs and piano pieces by MacDowell and a Suite, for piano, by Benham.

Among English violinists, Phillip Cathie stands in the front rank both as player and teacher. With John Ireland he gave a recital in Aeolian Hall, at which he played two delightful pieces of his own composition, "A Memory" and Caprice ("The Birds").

The last of the "Twelve O'Clocks" in Aeolian Hall brought a fine program. Mathilde Verne played Schumann's "Papillons" and the Piano Quintet by the same composer. Rhoda Backhouse and Evelyn Cooke were the first and second violins; Waldo Warner and Warwick Evans the violin and 'cello, the last named being associated with Edward Brightwell in Schumann's Three Pieces, for 'cello and piano.

New Russian Anthem Heard

Vladimir Rosing, the Russian tenor, opened his third and last recital with the new Russian national anthem. It was excellently sung by Rosing and played by the Balalaika Orchestra, Gretchaninoff's patriotic music making a deep impression. Then followed a most interesting program, carried out by Mr. Rosing and Julian Nonell, including songs by Glazounoff, Stravinsky, Sachnovsky, Bakrinovsky, Korestchenko and Tcherepnin. Manlio Veroli was a sympathetic accompanist. The proceeds were devoted to the Serbian Red Cross.

The postponed recital of Daisy Kennedy proved her to be one of our most gifted violinists; she is developing into an artist of great dignity and breadth.

In honor and for the benefit of the French Red Cross, there was a musical and dramatic matinée at the Lyceum Club on Saturday afternoon, organized by Isabeau Catalan and the Polish pianist, Levinskaya, who played César Franck's "La Procession" and Fauré's "Les Berceaux." Mme. Frémont and Louis Délunet played Fauré's Elegy beautifully.

To spread the knowledge of French vocal music, to facilitate its study and aid in the proper interpretation of each period and style, Louis Bourgeois gave the first of a series of lecture-recitals at Leighton House—a function which proved as charming as it was attractive. And in the same delightful rooms in the evening Mrs. Farebrother (Rose Koenig) gave a piano recital, repeating her entire Wagner program.

Mme. Alys Bateman, who expects soon to leave for an important American tour, is planning a big concert in the Queens Hall with Mme. D'Alvarez and is also organizing a series of Sunday concerts for soldiers.

The ninth series of concerts by the London String Quartet came to a close on Saturday and even that one had an amended program owing to the fact that Albert Sammons had been called to leave the Guards Band and "join up" for six weeks' training before he leaves for the front. With him goes William Murdoch, the Australian pianist. Mr. Sammons' non-appearance was doubly disappointing, as a Phantasy Quartet, for strings, one of his compositions, was given for the first time. However, he had a most able substitute in James Levy. In the Tschaikowsky Trio in A Minor, Daisy Kennedy joined her husband, Benno Moiseiwitsch, and Warwick Evans, and a magnificent program was obtained.

The Leighton House Garden Parties with Music are always charming alike in setting and fare. At the last, Waldo Warner, Warwick Evans and Mrs. Lamb ably and amiably replacing Mrs. Al-

fred Hobday, who had hurt her hand) played and Dorothea Webb sang unaccompanied folk-songs.

A concert given in Steinway Hall by Harry Farjeon—we believe he is a grandson of the writer—was of more than usual interest, for in it he passed from a composer in the lighter vein to one of more solid interest and serious outlook, and his Sonata in D for piano and 'cello, was a most musically effort full of power and charm and excellently played by himself and Warwick Evans. There was also a poem for violins and violas and a charming cycle of songs, "A Lute in Jade," and another, "The Vagrant Song," the former sung by Miss Morfydd Owen, and the latter by Macloe Davies.

HELEN THIMM.

WOODSTOCK AUDIENCES HEAR FINE CONCERTS

Performance for Red Cross Affords Heat-defying Interest—Noted Painter as Singer—Mannes Recital
(From a Staff Correspondent)

WOODSTOCK, N. Y., Aug. 5.—Fine music has marked the past week here, a benefit Red Cross concert on Wednesday evening and the recital of David and Clara Mannes at the Maverick to-day standing out conspicuously in the summer's musical calendar.

The Red Cross concert, on the evening of Aug. 1, given in the Art League, drew a capacity audience in spite of the terrific heat. The artists appearing were Marguerite Hobert, soprano, who won praise in the "Butterfly" aria "Un bel di" and some songs; Pierre Henrotte, violinist; Engelbert Roentgen, 'cellist; John F. Carlson, baritone, and Edward Morris, pianist. Messrs. Henrotte, Roentgen and Morris—who are heard frequently at Maverick this summer—opened the program with some Brahms Hungarian Dances arranged for trio, and each of them offered solo numbers; Mr. Henrotte, pieces by Massenet, Drdla and Schubert; Mr. Roentgen, Bruch's "Kol Nidre," and Mr. Morris, a Rachmaninoff-Chopin-Beethoven-Rubinstein group. Miss Hobert sang charmingly and was encored, as were the others.

Special mention must be made of the artistic singing of Mr. Carlson, one of the truly notable American landscape painters. Mr. Carlson offered the big aria, "Il lacerato spirto," from Verdi's old opera, "Simon Boccanegra," and sang it excellently, with fine tone and artistic taste. Later he gave Tschaikowsky's "Pilgrim's Song" and a Swedish song in the original tongue. Marion Eames played his accompaniments ably.

This afternoon the Manneses, who have been visiting Mr. and Mrs. Birch Harrison here, gave one of their intimate recitals. Their performances of the Brahms A Major Sonata and the César Franck Sonata were much admired and were marked by that fineness of ensemble and perfect understanding of moods which have always characterized their playing of sonatas. They also gave some shorter pieces which were delightful. A large audience gave them a warm welcome and must have felt grateful to Hervey White for the opportunity to hear them under such favorable conditions.

A. W. K.

McCormack-Kreisler Concert at Ocean Grove Set for August 18

In regard to the change of date for the McCormack-Kreisler concert at Ocean Grove, Charles L. Wagner states that: "The original date was planned for August 21, and all announcements were sent out, for this is a concert that all parties concerned have long wanted to give. On last Friday the management of the Ocean Grove Auditorium called the office while I was out at my summer home, and told Mr. McSweeney that Aug. 18 had fallen open and asked if we preferred that date. Of course we would, so the date was changed. The program will be really two complete programs, for Mr. McCormack will sing his usual three groups, Mr. Kreisler will play his usual three groups, and they will appear together in a joint group."

York Male Chorus Sings for Soldiers at Gettysburg Cantonment

YORK, PA., Aug. 6.—The United States soldiers at the Gettysburg cantonment were pleasantly entertained Monday evening, when the York Y. M. C. A. Male Chorus of twenty-eight voices visited the battlefield town and a concert in the large Y. M. C. A. tent, stationed near the quarters of the Fourth Infantry. Urban H. Hershey, the director of the chorus, was in charge of the singers. The chorus sang for about an hour preceding the regular offerings during the service.

CHICAGO TO HAVE SEASON OF OPERA IN ENGLISH THIS FALL

Edward Beck to Direct Venture of Boston English Opera Company—Chicago Artists' Association Giving Concerts at Great Lakes Naval Training Station—Arthur Kraft in Notable Series of Summer Recitals

Bureau of Musical America,
Railway Exchange Building,
Chicago, Ill., Aug. 6, 1917.

CHICAGO is to have a season of opera in the vernacular at popular prices, beginning Monday, Oct. 1, at the Strand Theater. It will be presented by the Boston English Opera Company, under the direction of Edward M. Beck.

The company will include Joseph F. Sheehan, whose popularity as a tenor was emphasized at Ravinia last season; Florentine St. Clair, Elaine De Sellem, Muriel Kessel, Arthur Deane, Francis J. Tyler and Charles Gallagher. There will be a double cast for each opera presented. The choristers will be fifty in number, and an orchestra of twenty-five musicians will be used.

It has not been definitely decided what the répertoire will be for the first ten weeks, but the tentative list includes "Aida," "Madame Butterfly," "Faust," "Martha," "Romeo and Juliet," "Marietta," "Bohemian Girl," "Mikado," "Carmen" and "Il Trovatore."

It is planned to give seven night performances and two matinees each week. The subscription plan of reservations, which was so successful in the Castle Square Opera days, will be adopted. By this plan patrons may have the same seats for every week reserved one week in advance.

The Chicago Artists' Association gave the first of a series of concerts at the Great Lakes Naval Training Station last Thursday evening, under the auspices of the National Federation of Musical Clubs. If the series is successful the concerts will be continued throughout the coming season. The concert was in charge of John Doane and was given by Marie Sidenius Zendt, soprano; Gilderoy Scott, contralto; M. J. Brines, tenor; Gustav Holmquist, basso, and John Doane, pianist.

Arthur Kraft, tenor, furnished a delightful program at the residence of Mrs. J. Ogden Armour last Friday afternoon. Mr. Kraft also gave a musical program at the residence of Mrs. Potter Palmer on Lake Shore Drive yesterday afternoon. He appeared in recital at Sagamore, Mich., last week and was received with much enthusiasm. He possesses an unusually rich tenor voice and his interpretation is marked by a high degree of intelligence and expression.

Palmer Christian was heard in an organ recital in the Fourth Presbyterian Church last Tuesday evening.

Helen Abbott Beifield, costume soprano, and Helen Dean, interpretative dancer, gave an interesting program for the Midlothian Country Club last Saturday evening before a very enthusiastic audience.

Claude R. Newcomb, tenor, appeared in recital last Monday evening in the Fine Arts Building. John Doane furnished admirable piano accompaniments on this occasion.

George O'Connell, dramatic tenor, left Chicago last Friday evening for a tour of the South and East.

To Play Otterstrom Songs

Theodora Sturkow-Ryder, pianist, has been engaged to play at the American Convention, to be held in Lockport, N. Y., in September. She will play five new compositions by the Danish-American composer, Mr. Otterstrom, whose Negro Suite was played by the Chicago Symphony Orchestra under Frederick Stock's leadership, on two occasions, and also by the New York Symphony Orchestra under Walter Damrosch's baton. These five compositions are part of a set called "Seven Short Songs," and are wonderfully fine settings of tribal songs of the Chippewa Indians. Charles W. Clark, American baritone, is also engaged to sing at this convention and will have on his program four songs by Mme. Theodora Sturkow-Ryder, "So Dear," "Love's Feast," "Loneliness" and "The Messenger."

A large gathering attended the evening reception given by Whitney Tew and his pupils Friday evening in his beautiful studios in the Fine Arts Building. About twenty of Mr. Tew's pupils participated. Each of the vocalists presented a group of songs—the first in contralto or bass key and those following in

either the medium or coloratura *genre*. The work of Mrs. Lottie Porterfield, soprano, of San Diego, Cal., and one of the artist-pupils of Mr. Tew, was of an exceptionally finished character and her group of songs for low, medium and high voice demonstrated conclusively the unity of the vocal compass and its liberated qualities on this account. David Gross gave a fine account of "Danny Deever," Werra Schuette displayed a marvelous

Among the composers represented were Cyril Scott, Rachmaninoff, Chopin, Sinding, Ravel, Debussy, Liszt and Mr. Henry's favorite, MacDowell.

Ernest Davis, tenor, passed through Chicago this week on his way to Colorado, where he is going for a little vacation. He will also give a recital while there. Mr. Davis was formerly of Chicago, but is now located in Pittsburgh, Pa. He has just filled two very important engagements with Frank La Forge in Buena Vista and Gettysburg, Pa.

Vera Brady-Shipman, who has recently embarked in the managerial business in Chicago, is now located at 850 McClurg Building.

Helen Abbott Beifield, costume soprano, and Amy Emerson Neill, violinist, will be soloists with the Knights of Columbus Choral Club in St. Louis in November.



Florence Macbeth, American Soprano, Who Has Been Singing with Success at Ravinia Park

range, artistic restraint and a voice of rare quality in songs of widely varying compass, while Roxana Wheeler aroused delight with her brilliant singing of "Titania" from "Mignon," in which she displayed an exquisitely modulated *cadenza* of even tone, covering three and one-half octaves. Dorothy Wood gave a very dramatic exposition of Verdi's aria, "O Don Fatale," and a charmingly delicate *mezza-voce* presentation of "Nacht und Träume" by Schubert.

A very enthusiastic audience listened to the piano recital given in the studios of Harold Henry last Friday afternoon by Ellen Ekholm, Mary Lillian Stout and Allen Coe, members of Mr. Henry's artist class. The young students disclosed fine technique, musicianship and intelligence, besides a fine sense of rhythm. Their *nuances* were particularly noteworthy.

Ira Hamilton, pianist, and director of music in the Nicholas Senn High School, left Chicago Friday evening of this week for a month's "hiking" through Glazier Park, Col.

An interesting piano recital was given Friday afternoon in the studios of Howard Wells in the Fine Arts Building by Mabel Lyons, an artist-pupil of Mr. Wells. Miss Lyons disclosed in her playing a clean technique and much fire and tonal beauty. She has a splendid sense of rhythm and her *nuances* are particularly worthy of commendation. This was the first of a series of summer recitals to be given by Mr. Wells's regular pupils for the summer students. His summer class is made up of pupils who were studying abroad when the war broke out. They are from many distant points of the United States. M. A. MCLEOD.

ISADORA DUNCAN'S PROTÉGÉES TO DANCE WITH HER ON TOUR



TO be a dancer, the Russians say, you must begin at the age of seven or eight. The charming young ballerinas seen in the picture are all the pupils and protégées of Isadora Duncan, the

© Arnold Genthe
dancer, and they are all very young, you will observe.

When Miss Duncan makes her tour of the country, beginning Oct. 15, these six girls will accompany and assist the famous dancer.

How Define the Perfect Type of Musical Listener?

"MUST we be trained in order to hear the beauty of music?" inquires Sophie P. Gibling in an article, "Types of Musical Listening," in the *Musical Quarterly* for July. "Is there a certain duty in listening—a duty of hearing all there is, the complete content, on the assumption that the thought content is inherent in the music and not put into it by the individual listener? Certain it is that there are infinitely varied and graded qualities of listening—qualities often keenly sensed by the musical performer. The joy of having a perfect listener, sensitively sympathetic and responsive, the play of whose moods the musician can feel as he stimulates them, is rare.

"Perhaps the listening capacity of an individual," continues the author, "depends upon his quality of what I venture to call 'soul.' The fineness of his musical response can be no greater than his spiritual fineness. . . . Later on:

"Well and sorrowfully do we know the listener who is no listener at all, who passively sits through a concert, intellectually contributing nothing, waiting, like a cabbage or a stone, for something to happen to him. He hears without listening. Music is for him mere sound, because he does not give it interpretation, either emotional or intellectual. It is no crime for a man to be musically dense, but if to an unfortunate lack of ability to respond to music he adds the insincerity of pretending to enjoy and to understand it, he commits an unpardonable musical crime. There are many to whom music is nothing but sound—for whom a succession of rhythmic, melodic or harmonic units has no more artistic meaning than the click of the typewriter or the tick of the clock." Another excerpt reads:

"There is, of course, a huge difference between hearing and listening. One is passive, the other intensely active. To one rarely responsive type, the act of listening is so intense that it is physically exhausting. As this individual listens, he rises to supreme and ecstatic heights, utterly losing himself in the flight. . . . But this type of intense listening, superlatively responsive, is rare. It is wholly emotional and there is no cultivating it.

"Between the emotional and intellectual there are many grades and shades of listening. There is the listener for rhythm. He it is who torments his concert neighbor with his unconscious foot-tapping. . . . The listener for melody, whose ear is tuned for grace and line, delights in Mozart and Schubert. There is, too, the harmonic listener, who loves the ponderous sweep of Bach chorales, the harmonic vagueness and atmosphere of Debussy, the chordal complexity of Strauss and the subtlety of Ravel's harmonic insinuations. . . . A type completely different from any of these is the romanticist, to whom every composition must 'mean something'—a woodland whisper, a tragic event, a forgotten childhood's glowing moment. He listens for what music will suggest to him, sound transmitting itself into pictures. . . . To the purely intellectual listener, music is not necessarily an art at all; it is a craft or a science."

"But," asks the author in summing up, "is there such a thing as ideal listening?" Equipped with sufficient advance information, for "there must be a certain intellectual, as well as emotional readiness," and "with the critical faculty distantly present, hovering on the mental threshold, our ideal listener sinks himself completely into the music. It becomes part of himself, and he part of it. In the final merging, he quite loses himself; becomes purely abstract spirit. When musical experience reaches its greatest heights, the individual ceases to be an isolated personality. He somehow seems to share all the world with his neighbor. Really great music—Bach, Beethoven, César Franck—has a certain quality about it which is almost religious. The religious mood descends upon the ideal listener like an enfolding mantle. And the central quality of his listening is a great silence—the rich and wondrous silence which is part of obedience to the command: 'Be still, and know that I am God.'"

LANCASTER, PA.—St. James Episcopal Church is installing a new organ, which will be completed early in October.



SPRINGFIELD, MASS.—A series of "old-fashioned tunes" programs is being played in the Wednesday evening chimespvers here this summer.

OAK BLUFFS, MASS.—Geneva Jeffords, soprano soloist of the Old South Church in Boston, has been spending a part of her vacation period in this place.

NEW YORK CITY.—Frank Woelber has severed his connection with all other institutions, that he may devote his entire time to the Woelber School of Music.

HARTFORD, CONN.—John H. Hart has entered the First Artillery Band of New York City. He is the first Hartford man to enlist in the band section of the United States Army.

RAYLAND, OHIO.—Mrs. Neville Ulrich gave a successful musicale lately, at which were heard Ella Smith, Harriet Ulrich, Mr. Shoekey, Mrs. Moore, Miss Hodge and other competent soloists.

BOSTON, MASS.—Willard Flint, Boston basso, has recently returned from a month of Chautauqua singing and will spend the remainder of the summer at his cottage in South Hyannis, Mass., on Cape Cod.

PARKERSBURG, W. VA.—Ruth Harris, soprano, won the favor of a large audience at the Camden Theater, on Aug. 2, when she appeared for the benefit of the Red Cross. Miss Harris was sympathetically accompanied by Helen Wilson.

FONDA, N. Y.—Lillian Jones, organist of the Hamilton Grange Reformed Church, New York City, is spending a portion of her vacation in Fonda. She played at the services of Sunday, Aug. 5, on the newly installed organ in the Methodist Church.

SHORT BEACH, CONN.—A fine concert was given on the lawn of the Arrowhead Club recently by the Scandinavian Provincial Band of New York City, who are giving their services in the vacation season for the benefit of Scandinavian work in New Haven.

OSCAWANA-ON-HUDSON, N. Y.—Under the direction of Charlotte Lund, widely known soprano, an excellent concert was given on July 28 at Locust Inn Auditorium for the benefit of the Mount Airy Auxiliary of the Croton Chapter of the Red Cross Society of America.

URBANA, ILL.—J. Lawrence Erb, organist of the University of Illinois School of Music, gave an interesting series of recitals in the Auditorium recently. Other artists who appeared in special recitals were Heber Dignam Nasmyth, Edna A. Treat and E. Earll Swinney.

TACOMA, WASH.—Mrs. B. F. Welty closed her teaching season with a solo's recital on July 25. Parents and friends of the students were much gratified with the evidence of progress made during the year. The group of Schubert songs given by R. E. Lee, was especially well presented.

WOODMONT, CONN.—The tenth annual concert of the Ladies' Guild of the Woodmont Union Chapel took place recently. The program was presented by the Amphion Quartet, Grace Reve, soprano; Carl Milroy, violinist, and Esther Bradley, Helen Bradley and Helen Horan, harpists.

PROVIDENCE, R. I.—Loyal Phillips Shawe, baritone; Madame Avis Bliven Charbonnel, pianist; Stuart Ross, pianists' and Mary Brooks, violinist, were rousing cheering at a concert they gave recently at Camp Beeckman, the army training camp at Quonset Point, on the Providence River.

MILFORD, CONN.—A summer concert of music of the Allies was given as a Red Cross benefit on Wednesday evening, July 1, at the Plymouth Church. Bruce Simonds, pianist; William Quincy Porter, violinist, and Hattie Fumade, reader, gave a delightful program that was applauded by a large audience.

NEW BRUNSWICK, N. J.—M. Phena Baker, contralto, instructor in the music courses of the Rutgers Summer School, gave a recital in Ballantine Gymnasium Aug. 2, assisted by Eleanor Hendrickson, pianist of Newark, N. J., before an audience of about 300 Summer School students and town folk.

TACOMA, WASH.—At a series of delightful Sunday afternoon studio recitals John J. Blackmore presented the following of his advanced pupils: Mrs. N. N. Hageness, Jessie Loomis, Bessie Cromwell, Frances Dodge, Margary Ellwell, Jack Perrine, Martha Bibb, Gwendolyn Mines, Lorine Chamberlin, Leotta Foreman, Russell Kohne and Dorothea Brandt.

ALBANY, N. Y.—Frank J. McDonough, supervisor of music in the public and parochial schools of Rensselaer, is giving a demonstration of music instruction at the Albany Catholic Diocesan summer school at the Vincentian Institute. Last week his subject was "Early Grade Music" and the grade classes from his schools were used in illustration of his methods.

BOSTON, MASS.—Harriet Eudora Barrows, the well-known soprano and singing teacher, has returned to her home in this city, after an enjoyable motor trip through the Berkshires. Martha Atwood-Baker, another well-known concert soprano of Boston, is summering in Wellfleet, Mass., on Cape Cod Bay, at the home of her parents, Mr. and Mrs. Simeon Atwood.

NEW YORK CITY.—Elizabeth Kelso Patterson, the New York vocal teacher, entertained on July 12 Mrs. Allen Campbell, editor of the *Musical Monitor* of Chicago. Anna Hess, a pupil of Miss Patterson, sang a number of songs. Louis Edgar Johns played a number of his own compositions. Miss Patterson's school will begin sight-singing classes and choral work Oct. 1.

BOSTON, MASS.—Evelyn Fletcher Copp, originator of the Fletcher Music Method, is conducting her annual summer classes in Boston. Mrs. Copp goes to Los Angeles, California, to open a normal class there on Sept. 1.

On her way to and from the coast she will lecture on this system and will return to Boston at the end of October for her fall and winter classes here.

BUTTE, MONT.—Edward C. Hall, choir-master and organist of the First Baptist Church, has closed his most successful year in church music. During the year he maintained an adult choir of thirty voices and a children's chorus of twenty-five voices. The concerts given by the combined choirs won great favor among the music-lovers of Butte. Mr. Hall also found time to prepare weekly vespers recitals. On July 13 he appeared in a recital at Grace M. E. Church.

ATHENS, OHIO.—A pupils' recital was held on Aug. 1 at the College of Music here. Among those who appeared were Regina Gross, Anastasia Collins, Ella Meckstroth, Vera Nagel, Carrie Mackan, Juanita Pace, Sylvia and Goldie Gilfillen, Alta Cherrington, Agnes Davies, Jessie Mills, Elda Paullin, Mrs. C. C. Millikan, Allein Yont, Rachael Hopkins, Gladys Lanty, Mrs. Lizzie Daniels, Marianne Wellman, Mrs. Paul Kohler, Phoebe Jenkinson and Mrs. Mabel Stewart Cotton.

MONTCLAIR, N. J.—Two young artists from Montclair gave considerable artistic enjoyment to soldiers at Fort J. Governor's Island, Aug. 1. They were Elizabeth Carpenter, soprano, accompanied by Charles Roy Castner, pianist. Miss Carpenter sang about a dozen songs delightfully, and Mr. Castner's accompaniments were sympathetic. The concert was under the auspices of the International Entertainment Committee of the Y. M. C. A., and under the personal supervision of Howard Gee of Montclair.

FAIRMONT, W. VA.—A piano recital was given on July 31 in the home of R. A. Johnston by the pupils of Capitol Layman. The program was presented by Lucile Henry, Lucy Meredith, Mildred Curry, Nettie Layman, Gail Stansberry, Anna Reed, Doris Musgrave, Doris Woody, Winnie Musgrave, Emma Johnston, Mary Satterfield, Mrs. E. C. Nuzum and Harry Layman.

AMSTERDAM, N. Y.—Archibald R. Koch, formerly tenor soloist of the Second Presbyterian Church and during the past season connected with the musical forces of the Brick Presbyterian Church, New York City, is spending the summer in Amsterdam. During the month of July he has had engagements as special soloist in the First Reformed Church and the Church of Christ Scientist.

MORNINGSIDE, CONN.—About 200 Morningside residents and guests were present at the opening musicale of the season, arranged by Professor W. V. Abell, director of the Hartford Conservatory of Music, who conducts a summer musical institute at Morningside-on-the-Sound. The recital was given by pupils of Professor and Mrs. Abell, and was the first large gathering in the assembly hall of the new Association Casino.

PHILADELPHIA.—John Richardson, a promising young violinist and a pupil of J. W. F. Leman, appeared as soloist with the Leps Orchestra at Willow Grove last Sunday. Master Richardson, who is but eleven years of age, shows remarkable talent for his chosen instrument and a brilliant future is predicted for him. His excellent performance earned for him well-merited applause.

WEST GALWAY, N. Y.—A patriotic and sacred concert was given in the Presbyterian Church by the choir of St. Ann's Church, Amsterdam, on the evening of July 28. The choir is composed of men and boys and is under the direction of the organist, Russell Carter. The program included standard anthems, the patriotic songs of the Allies and several hymns and songs, in which the audience joined heartily.

WATCH HILL, R. I.—The second of the concerts given for the benefit of the Red Cross Chapter took place at the Misquamicu Golf Club on Aug. 4. The artists appearing on the brilliant program presented were Frank LaForge and Gertrude Watson, pianists; May Mukle, cellist, and Rosalie Wirthlin, contralto. The fame of the artists served to draw a record audience, that was regaled with a program of rare merit.

JOPLIN, Mo., Aug. 2.—A musical extravaganza, with a chorus of 159 voices, was given here on July 25 for the benefit of the local Red Cross Chapter. The piece, "A Masquerading Madcap," was composed by Berdine Casey of Kansas City, and was presented under the direction of Mrs. Nonnie Harbin Cranford, director of the choir of St. Peter's Cathedral. The soloists were Florence Burris, Jeanne Maher, Rowena Geck, Dorothy Mirell, Clara Keyhill, Mary Rudd, M. Giltnor, Lynn Gamble, Dick Conklin, Clarence Sloan. Especially fine was the singing of G. H. Sturdivan, baritone, a pupil of Mrs. Cranford. The extravaganza is to be repeated about the middle of August.

PHILADELPHIA.—Kathryn McGinley, Vandalia Hissey, Mildred Warner and Bessie Phillips, all pupils of Mrs. Phillips-Jenkins, were among the featured soloists who scored in various concerts of the Leps Symphony Orchestra at Willow Grove during the past and current week. Miss Warner was heard in solo numbers from Julian Edwards' opera, "Brian Boru," the Swiss Echo Song and "Semiramide." Miss McGinley sang convincingly excerpts from "Lucia," "Carmen," "Traviata," "Martha," "La Bohème" and the "Bohemian Girl." Miss Phillips was the contralto soloist in Adam Geibel's Cantata, "Ressurrexit," while Miss Hissey appeared as the soprano principal in the Leps' cantata "Yo Nennen," assisted by a well-balanced chorus chosen from Mrs. Jenkins' classes.

YOUNGSTERS THE FEATURE OF A BIRMINGHAM SING

Alabama City Devotes Ninth Community Program to Its Boy Scouts and Other Juveniles

BIRMINGHAM, ALA., July 30.—Capitol Park presented an exceedingly novel and interesting sight late yesterday afternoon, when the ninth community sing was held. Special interest was attached to the occasion through its being devoted to Birmingham's rising generation, the Boy Scouts and all other children thirteen years of age and under.

Under Director Lawrence a unique program was given with plenty of spirit. The program was opened with Henneberg's "Boy Scout" March, performed by the Community Band, William Nappi, leader. Everyone joined heartily in the singing of "America." Then came the assembly of children, followed by the community voicing of "Onward, Christian Soldiers." A fife and drum corps number, "My Old Kentucky Home," preceded the Oath of Allegiance to the Flag, repeated by all in the big gathering. Various well-loved community songs by Emmet and Foster, interspersed by attractive band numbers, were next in order. Impressively the sing was brought to a close with the lowering of the flag.

Among other things, the program gave the scouts and other small folk an opportunity to participate in Birmingham's community movement, and this opportunity they embraced right gladly.

York Singers Married at Washington

YORK, PA., Aug. 6.—Murray E. Ness, one of York's most prominent tenor soloists, and Mary Ruler, daughter of Mr. and Mrs. Irving I. Ruler of this city, were married on July 22 in Washington, D. C. Mr. Ness within the past several years has been prominent in local musical circles and during the past six months attended the Moody Bible Institute at Chicago. While in Chicago he has been actively engaged in evangelistic campaigns. The bride is a member of the choir of St. Paul's English Lutheran Church in this city. Mr. and Mrs. Ness have been engaged to appear with the Rev. Walter L. Brandt, evangelist, as soloists, and will leave this month to begin their work.



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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.

Donner, Max—Magnolia, Mass., Aug. 19.

Galley, Mary—Willow Grove, Pa. (Soloist, Sousa's Band), Aug. 19 to 26; Lakemont Park, Altoona, Pa., Aug. 27 to Sept. 10.

Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Lund, Charlotte—Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21; Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.

Miller, Christine—Toronto, Can., Sept. 4; Winnipeg, Can., Sept. 17; Edmonton, Can., Sept. 19; Saskatoon, Can., Sept. 20; Calgary, Can., Sept. 22; Billings, Mont., Sept. 25; Helena, Mont., Sept. 27; Butte, Mont., Sept. 28; Chicago, Oct. 3; Vinton, Iowa, Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Normal, Ill., Oct. 18; New York City (Æolian Hall), Oct. 23; Boston (Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.

Miller, Reed—Muskegon, Mich., Aug. 11; Grand Haven, Mich., Aug. 12; Benton Harbor, Mich., Aug. 14; Michigan City, Mich., Aug. 15; Logansport, Ind., Aug. 16; Tipton,

Ind., Aug. 17; Thorntown, Ind., Aug. 18; Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.

Shepherd, Betsy Lane—Chautauqua, N. Y., month of August.

Van der Veer, Nevada—Muskegon, Mich., Aug. 11; Grand Haven, Mich., Aug. 12; Benton Harbor, Mich., Aug. 14; Michigan City, Mich., Aug. 15; Logansport, Ind., Aug. 16; Tipton, Ind., Aug. 17; Thorntown, Ind., Aug. 18; Brazil, Ind., Aug. 20; Danville, Ill., Aug. 21; DeKalb, Ill., Aug. 22; Waukegan, Ill., Aug. 23; Racine, Wis., Aug. 24; Chicago, Ill., Aug. 25, 27, 28.

Ensembles

Criterion Quartet—Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug. 13; Massena, N. Y., Aug. 14; Malone, N. Y., Aug. 15; Tupper Lake, N. Y., Aug. 16; Saranac Lake, N. Y., Aug. 17; Plattsburgh, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, Vt., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.

Gamble Concert Party—Columbus, O., Aug. 17; Dayton, O., Aug. 18; Cincinnati, O., Aug. 19; Indianapolis, Ind., Aug. 20; Meadville, Pa., Aug. 21; Mercer, Pa., Aug. 22; Gettysburg, Pa., Aug. 23 and 24; Allentown, Pa., Aug. 25; Philadelphia, Aug. 26; Pittsburgh (Carnegie Hall), Aug. 28, 29, 30.

Tollefson Trio—Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

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ACTIVITY IN ABORN CLASSES

Work in Full Swing—Plan to Accommodate Applicants in Distant States

The Aborn Classes for Operatic Training are convening daily through the summer. The membership includes many of the last regular term, as well as a number of professional artists whose activities in the fall, winter and spring months prevent their attendance. This special summer session will end Sept. 8, and the larger classes will begin work Sept. 10 for the third regular season at the Aborn studio.

Milton Aborn is foregoing his usual vacation in order to direct the summer classes, and has also called off a tour which he intended to make in the fall in order to hear applicants in distant parts of the country who wish to enter the classes. In place of this personal tour, Mr. Aborn has arranged with vocal teachers and musical institutions in various parts of the country to receive and pass upon applicants, for the convenience of those prospective pupils who do not wish to make the longer journey to New York for this purpose. In the future, when such applications are made the candidates will be referred to the accredited representative nearest to their places of residence. Those accepted by his representatives will then be able to proceed to New York with the assurance that they are to enter this institution.

Although these classes were originally formed for instruction in grand opera rôles, a new department for comic opera training was added in the last term. It has proven so popular as to rival the grand opera department in number of pupils and extent of activities. Dancing and deportment have also been given larger place in the curriculum, under the direction of Luigi Albertieri. The prospectus for the third year of the Aborn classes has just been issued, and auditions for new members are being held daily.

Attleboro, Mass., to Have Another Civic Concert Series

ATTLEBORO, MASS., Aug. 7.—On account of the success of last season's concerts, arrangements have been made for the second annual series under the management of Ruth De Hass Balfour, director of the People's Bureau. There will be three concerts, the series to be known as the People's Concert Series. This is a civic movement designed to give all an opportunity to hear the best artists at a popular price. The artists will be members of the Boston Symphony Players' Club, with Edith Weyl, soloist, and Arthur Brooke conducting; Gaylord Yost, the composer-violinist; the Miniature Ballet; Elizabeth Seidhoff, pianist, and Kitty Cheatham, the interpretative singer. Ruth De Hass Balfour, director of the People's Bureau, will spend the month of August in Norway, Me.



Dillon M. Dewey

ROCHESTER, N. Y., July 30.—Dillon M. Dewey, for many years manager of the Bostonians, the famous organization of opera singers, died last night at the home of his sister, Mrs. Edwin A. Medcalf, 416 Lake Avenue.

He and Tom Karl, tenor singer of the company, became close friends at the beginning of their careers, and this friendship lasted till Mr. Karl's death about a year ago. Mr. Dewey was born in Rochester sixty-seven years ago, and received his early education in the public schools here. After graduating, he went abroad, where he studied in Heidelberg, Germany, and upon his return he went to Stevens College, Annandale, Pa.

Always interested in music, Mr. Dewey first entered into business with Mr. Karl when the latter was singing in the old Boston Ideals, as the opera company was first called. Will McDonald and H. C. Barnabee were also with the company, and they with Mr. Karl bought out the company and formed the Bostonians, calling Mr. Dewey in as manager.

His success in this capacity immediately became evident and the Bostonians soon became the leading opera company in the country. After the com-

pany disbanded, Mr. Dewey became interested in other business enterprises, and several years ago he came to Rochester with Mr. Karl and took up a residence on Prince Street. When Mr. Karl died, he went to New York for a time, but came back on account of failing health and made his home with his sister, Mrs. Medcalf. Besides this sister, Mr. Dewey is survived by another sister, Miss Fanny Dewey.

MARY ERTZ WILL

Henry Martin Blossom

ST. LOUIS, Mo., Aug. 6.—Henry Martin Blossom, eighty-five years old, president of the Insurance Agency Co. of St. Louis, passed away on Aug. 1. Mr. Blossom was one of the greatest supporters of music that the city has ever had. Besides being an able critic and supporter of many musical activities, he was director of the choir of the First Presbyterian Church for sixty years and was president of the St. Louis Association of Music Chairmen. By being at the head of the United Music Committee, an artistic board to which all the Protestant churches belonged, a remarkable standing of church music was attained. He is survived by four of his five children, the most prominent of whom is Henry M. Blossom, Jr., playwright, who wrote the libretto for "Yankee Consul," "The Red Mill," "Mlle. Modiste," "The Prima Donna" and others. Mr. Blossom passed away after an illness of about ten days. Until that time he was active in his business.

Carlo Muzio

Stricken by the excessive heat, Carlo Muzio, formerly stage manager of the Covent Garden Opera House, London, and later of the Manhattan and Metropolitan Opera Houses here, died on Thursday of last week at the residence of his daughter, Claudia Muzio, the Metropolitan Opera soprano, at 174 Madison Avenue, Flushing. His wife and daughter were at the bedside when the end came. Funeral services were held at the home at 10:30 o'clock Saturday morning.

Mr. Muzio, who was sixty-nine, retired several years ago. He had led an active life and was an authority on the settings for all the old and modern operas. A son, Andre Muzio, is a lieutenant in the Italian army.

Gertrude N. Lloyd

HARTFORD, CONN., Aug. 1.—Gertrude N. Lloyd, one of Hartford's prominent vocalists and instructors, died here yesterday, pneumonia being the immediate cause. Miss Lloyd was for several years soprano soloist in the Brick Presbyterian Church, Fifth Avenue, New York City, and in churches in East Orange and Newark, N. J. Since coming to Hartford to reside with her parents, Miss Lloyd has taken a prominent part in all musical activities in this city, and was soprano soloist at the South Baptist Church.

Warren T. Cole

PITTSFIELD, MASS., Aug. 1.—Warren Truman Cole, supervisor of modern languages at the Pittsfield High School, died suddenly at the House of Mercy Hospital on July 29. Mr. Cole studied the organ in Leipsic for five years. On returning to this country he was organist at the Church of Our Father in Detroit, Mich., for three years. He held similar positions in the East and was a student of William Chase at the Art Students' League, New York City. He had for a number of years given private instruction in music, modern languages and art.

Sydney Blakiston

LONDON, ENGLAND, July 22.—The musical world has been robbed of the untiring energies of Sydney Blakiston, who is dead at the age of forty-seven. He was a protégé and pupil of Beringer and Dr. Prout and in his youth was a brilliant pianist. On the death of Kuhe, he was given the former's place on the staff of the Brighton School of Music and as examiner on the Associated Boards, under which he did much useful work in Canada. He continued his work as professor and examiner up to last Christmas, when he was ordered by his physician to leave London. H. T.

Anna Phillips

LONG BRANCH, N. J., Aug. 2.—Anna Phillips, a contralto soloist with Arthur Pryor's Band at Asbury Park, N. J., was killed when an automobile in which she was riding struck a telephone pole at Lincoln and Ocean Avenues, Long Branch, on Thursday morning of last week. The car was driven by Frank Williams.

DOUBLE BILL ENDS COLUMBIA SEASON

Helene Rogers Makes Successful Operatic Début as "Lola"—Attendance Is Large

A WELL received dual performance of "Cavalleria Rusticana" and "I Pagliacci" on Tuesday evening, July 31, brought the grand opera season at Columbia University to a more or less successful conclusion.

An undertaking as praiseworthy and as promising for our future musical development as this special summer season of grand opera unquestionably deserves unstinted support from all parties concerned—paramountly from the general public. This benign attitude, however, by no means warrants our ignoring certain reparable shortcomings that should be remedied at the outset, so that the entire movement may be characterized by a note of greater distinction. We refer to the fairly slipshod stage management; a stage management that—in all justice be it said—manifested certain "barn-storming" proclivities. Avoidable seemed, for instance, such *faux pas* as an assiduously gum-chewing *Carabinieri* (at least we take for granted that it was chewing-gum) in the initial scene of the "Cavalleria" performance, or the irrational distribution of stage foliage in the first act of "Pagliacci" completely hiding the *entrée* and introductory scene of the theatrical troupe from all but those occupying the immediate center of the house.

The performance of "Cavalleria" surpassed that of the succeeding "Pagliacci." For here even Marcel Charlier's conducting evinced some degree of temperament, although the singers often enough were obliged to take the initiative in their *tempi*. The somewhat well-tempered *Turiddu* of Luca Botta did not manifest the compelling vocal and dramatic abandonment until the end of the act; but then he succeeded in taking the house by storm with his alluringly sympathetic tenor. A magnificent *Santuzza*, true to life, was Luisa Villani. We don't hesitate to declare her one of the most sympathetic *Santuzzas* ever seen on the boards. Her voluptuous soprano showed a more satisfactory equalization of the registers here than in her *Tosca*. Her vocal expression and dramatic impersonation in the final scene with *Turiddu* was marked by a touching realism of which only an artist of the blood is capable. Auguste Bouilliez also as *Alfio* was in his proper place. His singing of the second verse of *Alfio's entrée* was marked by an effective sonority of his baritone and by a vividness of expression that gripped the hearer. And as an impersonator also, the French baritone manifested a splendid control over himself and of the situation.

There was still another surprise in store for the audience, to wit, the successful operatic début of an American singer, Helene Rogers as *Lola*. Miss Rogers, we are glad to say, has received her entire musical education and training in America. She is a pupil of Mme. Vianora. Disregarding a very natural degree of nervousness, the talented young singer acquitted herself admirably. She revealed an unusual adaptability for the operatic stage. *Lola's* heartless, petty selfishness could not have been better portrayed. The singer is equipped with a fairly voluminous mezzo-soprano which, on the whole, is well trained. Her Italian diction and style are very acceptable. The young débutante was warmly received by the full house. The *Mamma Lucia* of Marie Winietzka was life-like, insomuch as she did not rise above the customary mediocrity encountered in this rôle.

The succeeding "Pagliacci" performance was to be compared inversely with

ELEMENTS IN A HAPPY SUMMER FOR A FAMOUS ARTIST-COUPLE



Photos by Bain

Above—Mme. Alma Gluck, Her Husband, Efrem Zimbalist, and Their Daughter, Maria Virginia, on the Shore of Their Summer Home at Fisher's Island, N. Y. To the Right—Mme. Gluck in a Nook of Her "War Garden"

FISHER'S ISLAND, N. Y., was selected as a summer place by Mme. Alma Gluck and her husband, Efrem Zimbalist, the violinist, and the two celebrated artists, with their almost equally celebrated baby daughter, Maria Virginia, have been occupying a large and attractive house on that islet at the northern entrance to Long Island Sound. All the contrasting charms of a seashore

resort and a farm are within reach, and the soprano devotes her leisure hours to her "war garden" or the beach, the tennis court and the golf links. Little Maria Virginia is the pride and envy of every member of the Fisher's Island colony, and her famous mother is reveling in the joy of having her daughter all to herself after so many separations caused by last season's concert tours.

the satisfactory "Cavalleria" performance. Here the redeeming feature proved to be Claudia Muzio, whose *Nedda* represented everything that signifies artistic distinction. No need to specify in her case. The perfect utilization of her slender, noble soprano, her subtle impersonation and her fascinating personality, no two moments alike, were cast into one forceful interpretation that fairly hypnotized the audience. But could not the Muzio hold herself more erect? Beside her, the *Canio* of Giuseppe Gaudenzi seemed deplorably pale, notwithstanding his exaggerated attempts to appear a personality. His unmetallic tenor is not very conducive to creating a convincing note. Possibly, if the artist altered his style of singing—employed his chest resonance more freely—he might prove more appropriate for the rôle. As it was, his interpretation only impressed one as being decidedly *outré*.

The *Tonio* of Mario Valle was characterized by much trembling tone volume. A pity; for the singer has splendid material in his throat and also seems gifted with considerable artistic temperament. Quite impossible though was the *Silvio* of Mario Laurenti, a silent guest who seemed to crave one's pardon for his very existence. No, it is not thus that women are wooed! Marcel Charlier conducted on the whole with considerable circumspection. Prior to the ringing up of the curtain, a major of the U. S. Army, and head of the U. S. Telephone Service, was presented and read a paper.

Gratifying was the large attendance at this concluding performance of the summer season. A further proof of the popularity operatic art enjoys in America!

O. P. JACOB.

The coming season will find Mme. Gluck filling engagements on the Pacific Coast and in the Northwest during October, November and part of December. For the rest of the season she will be heard in the chief cities of the Middle West and East. Mr. Zimbalist will also tour the Pacific Coast cities during February and March after a visit through the Middle West and South.

WAR WILL NOT CHECK METROPOLITAN SEASON

Management Denies Rumor That Opera May Close—Subscriptions Approach Million Mark

To a rumor that the Metropolitan opera season for the coming winter might be abandoned on account of America's going to war, the management of the closed house at Broadway and Thirty-ninth Street have given emphatic denial. The season is fully arranged, even to the repertory of the opening performances next November.

Subscriptions already approach a million dollars, but checks will not be received till Oct. 1, owing to a chance of increased price to meet war taxes. Few of the artists, and none of the principal stars, returned to Europe this summer, and Director Gatti himself remained on this side rather than risk detention

abroad, where it is difficult to leave any of the warring countries.

Plans for the season will be made public in September, which is some months later than usual, the director having decided that, for the first time in the history of the Metropolitan, conditions warranted selecting the entire repertory and personnel of the company here.

The Metropolitan gave no opera in the Spanish war year, not because of that war, but on account of the absence of Jean De Reszke, its reigning tenor. The chief star of the present day, Enrico Caruso, is expected to return directly to New York after his engagements in South America.

The Second concert of the summer series given under the auspices of the Columbia University, summer session, took place on the campus of the university on August 7. These concerts are given by the New York Military Band under the direction of Edwin Franko Goldman.

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